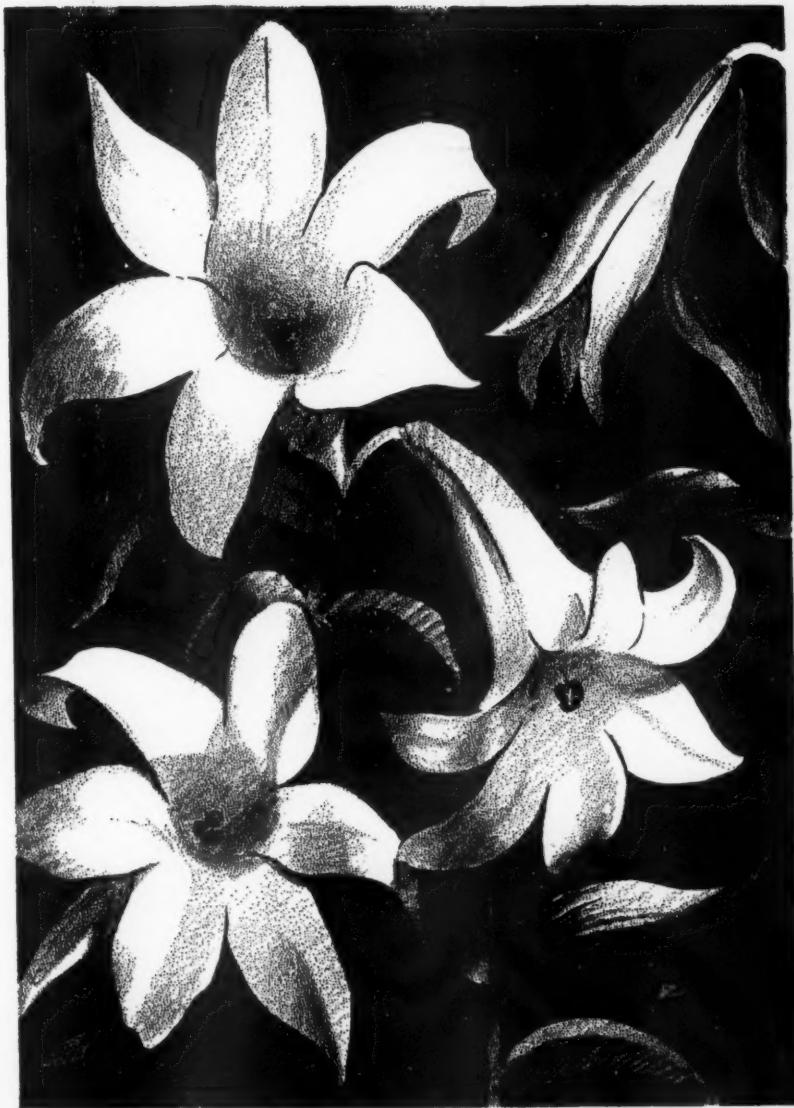


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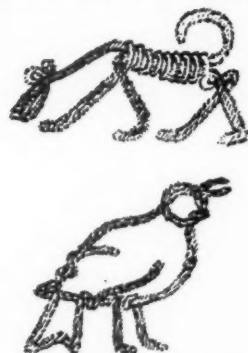
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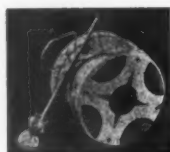
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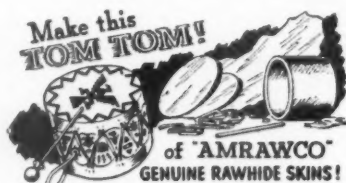


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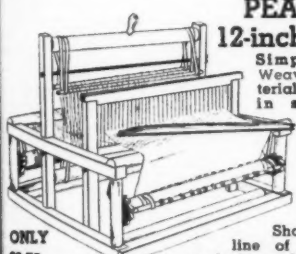
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Letters

Dear Sirs:

I have been using JUNIOR ARTS AND ACTIVITIES for two years and find its suggestions helpful and useful. In fact, I like it very much.

However, since you have asked for comments and suggestions I should like to say that the magazine would be ever so much more helpful if it were received a week or two earlier each month. As it is, I must save some of the material until the following year before I can use it. I hope you can do something about this situation, since I should like to get the full benefit from the good ideas in your magazine.

Very truly yours,
Oklahoma teacher

This letter is similar to several which we have recently received and we believe it should not go unanswered.

The editorial and production offices of JUNIOR ARTS AND ACTIVITIES have, for several reasons, been in a "state" for the last two months or so. Not the least of our worries has been the threatened paper shortage and uncertainty as to whether or not paper would be placed on a priority basis.

For this reason it has been difficult to secure paper and the delays have accounted for much consternation and a considerable slowing up of the process of getting JUNIOR ARTS AND AC-

TIVITIES printed. But now we know that because JUNIOR ARTS AND ACTIVITIES is listed as an educational publication, there will be no trouble in the future in securing paper—although it is much more expensive.

We feel that now we are able to reassure our readers about the date of the arrival of their monthly copies of JUNIOR ARTS AND ACTIVITIES.

Dear Sir:

I've been reading about the ACTIVITIES ON PARADE and am sending my order to try them out—enough for two classes and samples for others.

I have recommended the JUNIOR ARTS AND ACTIVITIES magazine to several teachers. It is a very useful "mag" judging by the way my copies get around—and sometimes forget to come back. Yours truly,

New Jersey teacher

We believe you will find ACTIVITIES ON PARADE just as helpful and interesting as JUNIOR ARTS AND ACTIVITIES. The projects have been divided for upper and lower grades and supplementary articles and puzzles have been added to stimulate the children's interests.

We hope you recover all of your copies of JUNIOR ARTS AND ACTIVITIES but if you do not, remember our sale of back copies.

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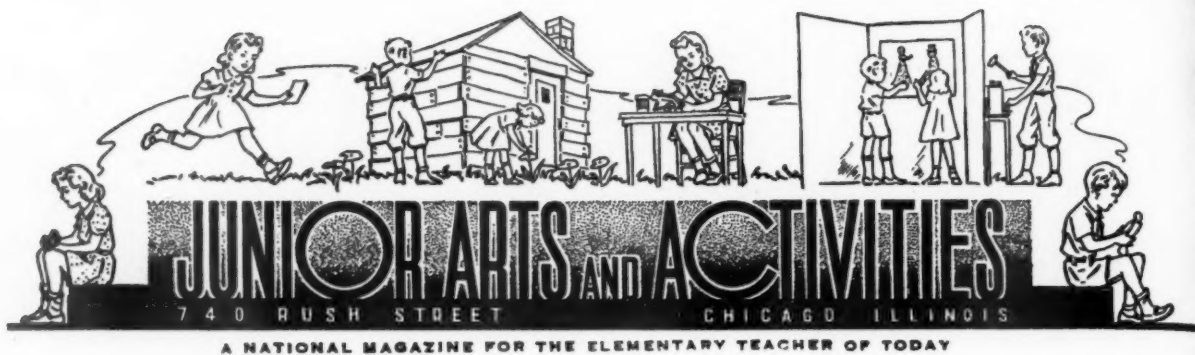
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**JUNIOR ARTS AND
ACTIVITIES**

740 Rush Street, Chicago, Illinois
Earl J. Jones, Publisher

Published monthly except July and August

Subscription, \$3.00 a year. Canada, \$3.00.
Foreign, \$3.50.

Copyright 1942 by Earl J. Jones.

Entered as second-class matter September
27, 1939, at the Post Office at Chicago,
Illinois, under the Act of March 3, 1879.

VOLUME 11

NUMBER 1

APRIL, 1942

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★ ★ EDITORIAL ★ ★

WHO DISCOVERED AMERICA?

Who discovered America? Every school boy and girl knows the answer—fourteen ninety-two, Columbus discovered America. But how about the pilgrims, the early settlers — the men such as Daniel Boone and Lewis and Clark, the courageous men and their families who set out across the plains in their prairie schooners — they also discovered America.

It goes right on down the years to you and me.

Now we are launching a new adventure — a new discovery of America. We have taken a great deal for granted during these past years. We are now at war and the war will help us find a new America.

The nation needs the full power — the co-operation — the courage and the clear thinking of all its people. Let's ask one question, "What can we do?" Yes, as an individual and a united people, what can we do to win the war and keep America free — to preserve the right of the American people to live, to work, to play, and to serve God?

As we see it, JUNIOR ARTS AND ACTIVITIES serving you, and you serving the children—our obligations are of tremendous importance—now more than ever before.

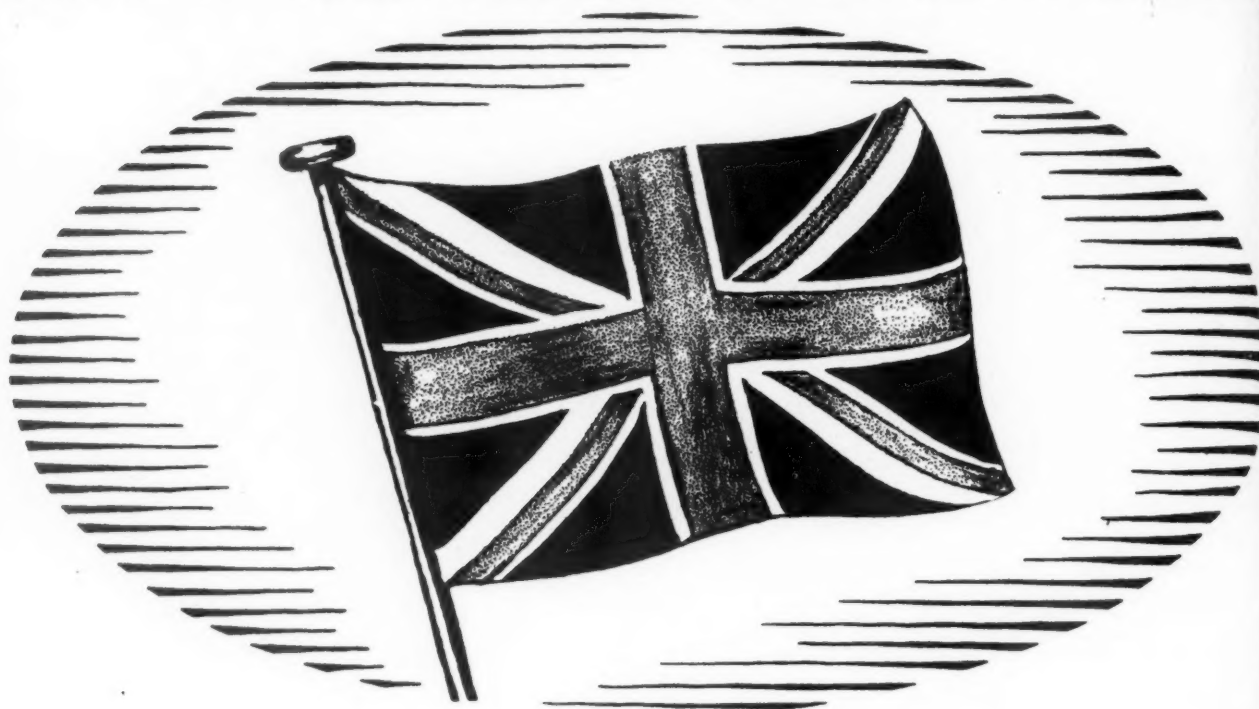
You are a source of light and inspiration to the boys and girls in your class. They look to you for the opportunity to learn how to work, to carry a task through to a success. They may, then better serve themselves, their community, and our nation in the future years.

Therefore, one of our obligations to our nation is to serve you, to support you, to give you the practical material that is essential in bringing our boys and girls through their first years of their education with a knowledge and understanding that will serve them as they go on to become better citizens.

Teacher — let's be more understanding of each other's problems. Through tolerance we become more understanding—we co-operate. United, we go forward to victory—to a new America.

—Editor

KNOW THE FLAGS OF OUR ALLIES



FLAG OF
GREAT BRITAIN

Our most powerful ally in the present struggle is Great Britain under whose flag live over one-fourth of the people of the world. Great Britain technically applies to the largest of the British Isles comprising England, Scotland, and Wales. However, since Great Britain is the hub of the British Empire, it is only appropriate that the flag of England—or Great Britain—be known and discussed.

It has long been Britain's proud claim that the sun never sets on the British flag. The people are just as proud of their flag—called familiarly "Union Jack"—as we are of the Stars and Stripes. And, although Ireland is not on the principal island, it is represented on the Union Jack; whereas Wales is not.

The flag of Great Britain—and the British Empire—is composed of the crosses of the three patron saints of the islands. There is the rectangular red cross of St. George representing England; the diagonal white cross of St. Andrew designates Scotland; and the diagonal red cross of St. Patrick denotes Ireland's place in the scheme of things.

There are various adaptations of the

British flag. Each of the dominions has its own flag; but somewhere on it will be found a small representation of the British Union Jack.

Canada, Australia, and New Zealand have small designs of the Union Jack in the upper left-hand corner of their flags. The Union of South Africa has the Union Jack in the center of its flag together with the ensigns of the Orange Free State and the Transvaal.

When the Union Jack has a colonial badge in its center, it is used by the governors of the various colonies and possessions each of which has a characteristic badge. The background of the Union Jack is always a deep blue but merchant ships have a flag similar to that of Canada with a badge in the field of red; and the Royal Navy's flag has a blue field. In these two latter flags, the crosses of St. Andrew, St. George, and St. Patrick appear in the upper left-hand corner and do not cover the entire flag as they do in the Union Jack.

There are many different types and races of people living under the flag of Great Britain. In addition to the Dominion of Canada and the Commonwealth of Australia, there are the Union

of South Africa, India, Newfoundland (which is *not* a part of Canada), the British West Indies (comprising Jamaica, the Bahamas, Trinidad, and smaller islands), Bermuda, important islands and possessions in the Mediterranean (among which Gibraltar and Malta are outstanding), mandates in Africa and in Asia Minor, islands in the Pacific Ocean, and strategic possessions in Eastern Asia. Of course, the fortunes of war are, for the moment, altering some of these possessions but the British confidently hope for their restoration.

As perhaps with no other empire, the investigation of the positions of the various British colonies and possessions provide a most fascinating and interesting form of map study. This perusal will take the pupils from continent to continent, from hemisphere to hemisphere, from the torrid zone to the frigid arctic. More than that, it will link the whole world together in a way not even possible by a discussion of current topics. Why the British should fight to keep possession of some small and insignificant looking islands (in respect to size) will be brought out much more clearly.

• MOTHER RABBIT'S TROUBLES •

Preparing for assembly programs can be either a space of time snatched grudgingly from classroom work or an integral, exciting part of the curriculum. The most worth-while programs are those that are an outgrowth of experiences, and no child is too young to share in the task of planning the program.

Last spring my group of third-graders were excited about the prospect of giving an Easter program. They read many short plays and skits, but found that none was "exactly right." One had too many characters; another not enough. One wasn't amusing; another was "silly." It was impossible to find a play that suited us all. Finally one eight-year-old suggested, "If we make up our own, it should be just what we want."

There was the motivation for an absorbing unit of work that extended into every activity of the room.

It might seem at first glance that writing the play would be too large a task for children of this age level, but it was surprising to find how well they solved their own problems as they arose. They tried at first to act in committees, each group working on a particular scene in the play. This method was soon discarded because of the obvious obstacle that expressing themselves adequately in writing presented.

After this false start we gathered around the blackboard. Ideas came so thick and fast that it was difficult to record them. The children decided that the most important (and interesting) part of the play would be the characters and that they must be made up first.

The following is typical of the conversations that we held each day.

CONNIE: We must have an Easter rabbit in it.

MARION: We could have lots of rabbits.

DONALD: How about a family of rabbits?

CONNIE: A mother and her children!

TEACHER: Can you think of names for them?

LYNNE: The mother could be just Mother Rabbit.

LAVONNE: The babies could be Hop, Skip, and Jump.

DONALD: Listen — I think they should be Hip-Hop and Jump-Bump!

LAVONNE: You left out Skip. What goes with Skip?

BOBBIE: Tip! Skip-Tip and he would walk like this. (illustrating)



A SEASONAL ASSEMBLY PROGRAM AND ACTIVITY FOR THE PRIMARY GRADES

by

DORIS DINGMAN

Primary Instructor
Southampton, New York

It was decided to have the first scene take place in the woods shortly before Easter. The action for the first scene was sketched in broadly. When Vita suggested that the curtain open on the three baby rabbits dancing and singing in the moonlight, Bobby was much perturbed about achieving the effect but finally decided, "We could have blue lights to make it night and I would like to work the lights."

Lavonne wanted an elaborate set with a brook running through the forest, but came to the conclusion that it would be easier to have the stream off stage. She also ran into difficulties when she suggested that Jump-Bump fall into a kettle of Easter-egg dye, but solved the problem herself. "We'll just have to close the curtains, change Jump-Bump to a red suit, and pretend that it happened!"

At the end of the first day, Eleanore had handed in the first scene in play form.

During the discussion period of the second day I read back a transcription of their previous conversation and Eleanore read her suggested first act. A few additions and changes were made by the rest of the class.

The play was completed with many different techniques. Very little of it was actually written in play form by the children themselves. They told the story for a scene and then acted it as they would a story from their readers. Constantly they made additions and deletions, changed characterizations and plot.

One day Vita brought some pussy willows to school and put them in a vase. Lynne told her they should have water, but Vita replied, "No, if they stand with their feet in water all day they will catch cold and have runny noses." I suggested that they write a poem about some pussy willows who caught cold and they responded with the "Pussy Willow Song" which we immediately decided to use in the play.

The music was composed by the whole class, as they all made suggestions. They, of course, had too little knowledge of notation to write the notes themselves, so we evolved the following method. As soon as the words to a song were completed a child copied it on the board. We looked into the meaning of the poem and decided whether it was a happy song or a sad one. Should the music be fast or slow? We then repeated it rhythmically and found the meter. Some of the class tapped it with their hands. I drew a staff on the board and waited until someone suggested a melody for the first phrase. When I had copied the notes we sang it several times until someone found a tune for the next line. We discovered that we could economize by repeating our musical phrases with new words.

The scenery was very simple. We used some large trees that one of the upper grades had painted on wrapping paper and pinned them on the back drapes. Gay tulips and daffodils were used for a border. For the rabbits' house we made a front frame with inexpensive stripping, covered it with wrapping paper, and painted it. Flower boxes made from colored construction paper added a finished touch.

The costume committee was contented to limit its activities to making headdresses for the characters — hoods with ears for the rabbits, grey pussy-willow caps, flower bonnets, and a mask for the fox. They learned tie dyeing and made wings and a cellophane head-dress for the Sleep Fairy.

The unit was related to many other learning activities. For example, the children used much arithmetic in building the scenery and in buying and measuring cloth for the costumes. However, I believe the greatest value in a project of this sort lies in the satisfaction the child receives from being part of a group which is working toward a worthwhile end; an end which will not only give entertainment to others, but will also allow the child to create.

MOTHER RABBIT'S TROUBLES

Scene 1

The forest in front of the rabbit house. As the curtain opens, Mrs. Rabbit is dipping eggs into a kettle of red dye. Lights blue and low red.

MOTHER RABBIT: Mercy me! The day after tomorrow will be Easter and here I am without one egg dyed! I must hurry for soon it will be morning and my babies will be up bothering me for their breakfast. Why, if I don't get these eggs finished, the boys and girls will be so disappointed.

(All this time the babies are peeking out of the windows. Suddenly Jump-Bump hops out of the house and bumps into her. He then hops quickly off right stage followed by Hip-Hop and Skip-Tip.)

MOTHER RABBIT: What was that? I certainly thought I felt something. (She peeks into the house.) My babies are gone. Kidnappers! (She runs off left stage and the babies tiptoe back on. They peek cautiously around and then start to dance and sing. All lights gradually come up.)

BABY RABBITS:

We are little rabbits
Dancing in the moonlight.
Here we go; there we go
Dancing to and fro.

We are little rabbits
Singing in the moonlight.
We are happy Easter bunnies;
Round and round we go.

JUMP-BUMP: Look! It's morning!
SKIP-TIP: Isn't it a beautiful day?
(There is a noise off stage.)

HIP-HOP: Did you hear what I heard?

JUMP-BUMP: Maybe it's Mom! We'd better get in the house.

SKIP-TIP: No, it's not Mother. She hops. This is walking I hear. (He puts his ear to the ground.)

JUMP-BUMP: Let's go see. (They exit right.)

(Mother enters left.)

MOTHER RABBIT: Oh, those children! They cause me so much trouble. They are into some mischief. You can count on that. Dear me, what shall I do?

(Baby rabbits enter right dragging a boy and girl.)

HIP-HOP: Oh, Mother look what we found! Aren't they funny?

MOTHER RABBIT: Oh, you children! (Sighs.) I've been looking every place under the moon for you. Funny? Have you never seen human children before? (She turns to the boy and girl.) What are your names?

TILLY: We are Tilly and Willy, the

twins who live across the fields on the other side of the woods.

MOTHER RABBIT: How do you happen to be here so early in the morning?

WILLY: We came for a walk before breakfast.

HIP-HOP: Why can't they stay and have breakfast with us?

OTHERS (hopping around her): Please say yes! Please say yes!

MOTHER RABBIT: All we have are lettuce and carrots. If they don't mind eating those, they may stay.

WILLY: We love lettuce.

TILLY: And carrots.

MOTHER RABBIT: Just a minute then. (She hops into the house and brings out a head of lettuce and some carrots. As she starts to pass them, Jump-Bump grabs for one.) Company first! Mind your manners!

TILLY (wandering over to the kettle): Just look at the pretty eggs! How hard you must have worked!

MOTHER RABBIT: I'm glad to do it. I only hope I finish in time. (She starts to dye some more eggs as the babies play tag. Jump-Bump knocks into her.) Dear me! I can see I'll never have enough eggs dyed by Easter Sunday.

(Curtain)

Scene 2

Same day—about noon.

(Mother is scurrying around getting lunch.)

MOTHER RABBIT: Tilly! Willy! (They come running in.) Hip-Hop, come to lunch. (He enters.) Jump-Bump! (Pause.) Jump-Bump!! (Loud-er.) Jump-Bump! Children, where is your little sister? (They look solemnly at each other.)

MOTHER RABBIT (sternly): Where is Jump-Bump? (Hip-Hop starts to cry.) Why are you crying? Tell me at once where your sister is!

SKIP-TIP: Oh, Mother! She has run away!

MOTHER RABBIT: Run away! Why?

HIP-HOP: She fell in the Easter-egg dye and it turned her all red. She looked so funny and was so ashamed that she ran into the forest.

MOTHER RABBIT: Poor baby! She may be lost in the deep forest by now! I can't bother with these eggs until I find her.

WILLY: But the day after tomorrow is Easter Sunday! All of the boys and girls will be so disappointed if they don't find any eggs!

MOTHER RABBIT: I can't help it. I must find my baby. (She begins to cry.) Poor little Jump-Bump always liked to help deliver the eggs.

TILLY: If we help you find the little rabbit you might have time to dye the eggs.

WILLY: And we'd be glad to do it.
MOTHER RABBIT: Would you please? Let's start. (She picks up her basket and they exit.)

(Curtain)

Scene 3

The deep forest. Wild flowers are making faces and growling.

WILD FLOWERS:

Gr - - gr - - grrr ! !

We are wild flowers.

Gr - - gr - - grrr ! !

We growl for hours and hours.

Don't pick us

We beg of you.

Already we have lost a few.

Gr - - gr - - grrr ! !

Whatever shall we do?

DANDELIONS:

We are dandelions

Growing near the woods,

Don't pick us—no, don't pick us!

You know you never should.

SNAPDRAGON:

Wild Snapdragon is my name.

If you pick me, you should be ashamed.

TIGER LILY:

My name is Mrs. Tiger Lily,

You see a lot of me,

I grow on shores, in fields, by trees.

DWARF (enters rubbing his eyes and yawning): Well, well, what's all this noise? You wild flowers woke me up. You're always growling about something. I don't wonder that people pick you!

(Enter Mrs. Rabbit followed by Hip-Hop, Skip-Tip, Tilly, and Willy.)

MOTHER RABBIT: Hello, wild flowers. Have you seen my baby, Bump-Jump? She is lost.

FLOWERS: What does she look like?

MOTHER RABBIT: Let me see—she is small and has a fluffy tail.

FLOWERS: Yes.

MOTHER RABBIT: She walks with a jump and a bump.

FLOWERS: Yes.

WILLY: And she's red—bright red!

FLOWERS: Red? A red rabbit?

TILLY: You see, she fell in the Easter egg dye.

TIGER LILY: Well, I did see a little red thing dash through here a while ago.

HIP-HOP: Please—which way did it go?

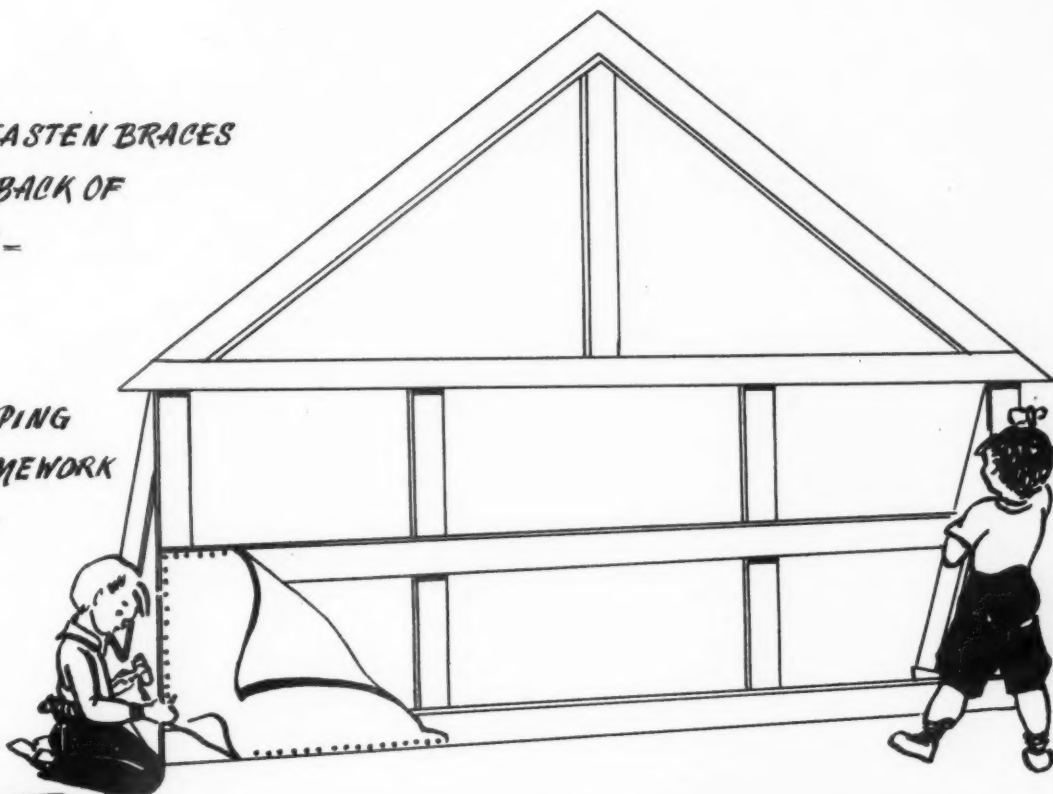
(Tiger Lily points to right. Mother Rabbit, her children, Tilly, and Willy exit in that direction.)

(Curtain)

(Continued on page 42)

★ **BE SURE TO FASTEN BRACES
SECURELY TO BACK OF
FRAMEWORK-**

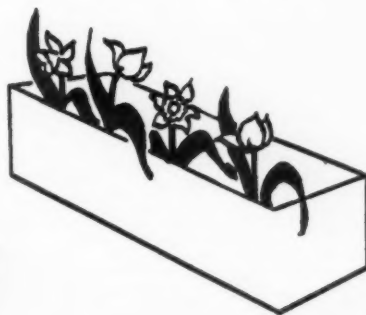
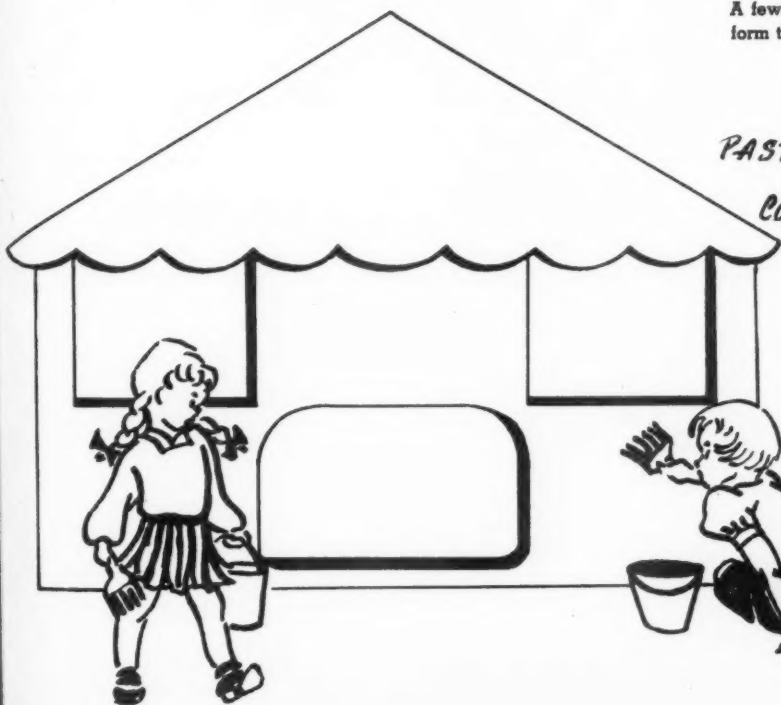
★ **FASTEN WRAPPING
PAPER TO FRAMEWORK
WITH TACKS-**



On this page we have described the way to make the rabbits' house which is a part of the scenery. Make a frame as shown at the top of the page. Tack wrapping paper over it (except where the windows are to be) and paint the house. The class may decide on another color, although white is always very nice and with it as a background the flowers and blinds will show up better. The roof and awning is painted a different color.

The flower boxes are of green (or any other color) construction paper. They are filled with flowers (also made of paper). A few experiments with pieces of paper will produce a way to form the flower boxes in keeping with the rest of the scenery.

★ **PASTE FLOWERBOXES MADE FROM
CONSTRUCTION PAPER TO WINDOWS**



Scenery



Of course, you will need scenery for the play, "Mother Rabbit's Troubles." This may be made very easily, if you will make use of some of these suggestions. First of all you will need trees for the forest scenes. Make these on large sheets of wrapping paper using tempera paints and wide brushes. The tree at the top of the page is easy to make. Brown, green, and black are the colors you will use.

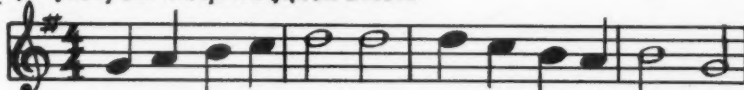
For the flowers blooming in the forest, use sheets of manila paper to sketch flowers like those shown at the bottom of the page. Tempera paints are good for coloring these because they are bright and can be seen from the audience.

If any member of the class can bring a big kettle from home it can be used for Mother Rabbit's Easter-egg dye. On another page we have told you how to make the house.

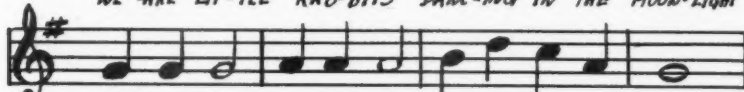


Song of the Rabbits

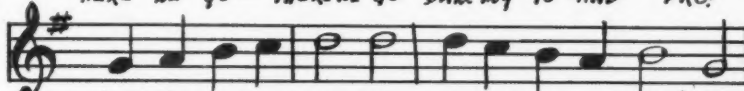
ROOM 205, SOUTHAMPTON GRADE SCHOOL



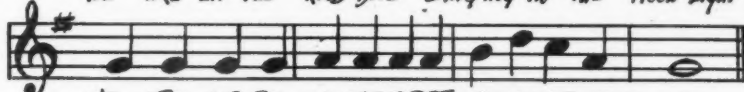
WE ARE LIT-TLE RAB-BITS DANC-ING IN THE MOON-LIGHT



HERE WE GO - THERE WE GO DANC-ING TO AND FRO!



WE ARE LIT-TLE RAB-BITS SING-ING IN THE MOON-LIGHT

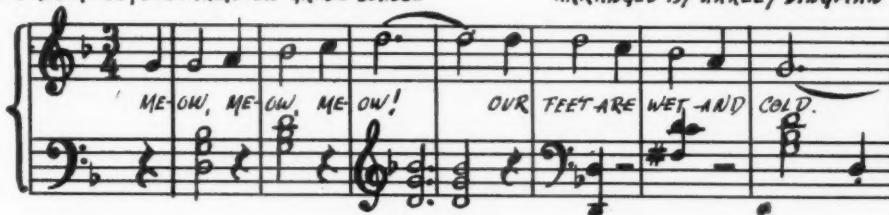


WE ARE HAP-PY EAS-TER RAB-BITS ROUND AND ROUND WE GO.

Pussy Willow Song

ROOM 205, SOUTHAMPTON GRADE SCHOOL

ARRANGED BY HARLEY DINGMAN



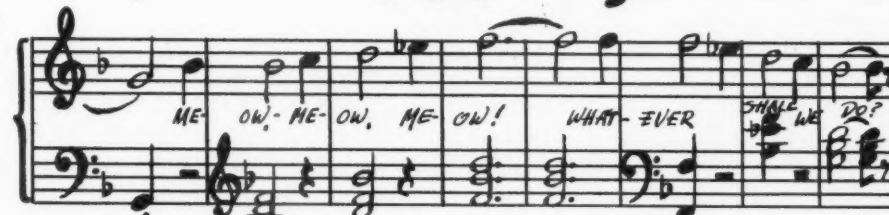
ME-OW, ME-OW, ME-OW!

OUR FEET ARE WET AND COLD.



K'CHOO, K'CHOO, K'CHOO

AND NOW WE'RE CATCH-ING COLD.



ME-OW, ME-OW, ME-OW!

WHAT-EVER SHALL WE DO?

MOTHER RABBIT:



I'D WEAR A MUSTARD PLAST-ER I THINK IF I WERE YOU.



HOW MANY BABIES HAS MOTHER RABBIT?
 COLOR MOTHER RABBIT'S APRON BLUE.
 COLOR THE GIRL RABBIT'S DRESS RED.
 COLOR THE OTHER THINGS AS YOU LIKE.



THIS IS THE RABBITS' HOUSE.
 COLOR THE ROOF RED.
 COLOR THE BLINDS GREEN.



THESE ARE THE WILD FLOWERS.
 COLOR THE TIGER LILY ORANGE.
 COLOR THE DANDELIONS YELLOW.
 COLOR THE VIOLETS PURPLE.



THIS IS THE KETTLE OF EASTER-EGG DYE.
 COLOR IT BROWN.
 MAKE RED AND ORANGE FLAMES AROUND IT.

Creative work in the music class is an activity that need not be limited to participation in songs and interpretation of selections heard during the Listening Hour.

It is possible for children in the second and third grades to do creative work. There are certain prerequisites essential to their success, however. The teacher should check her class on these points:

(1) Rhythm recognition and discrimination.

(2) Knowledge of the scale intervals. The group as a whole should be able to sing correctly the ascending and descending scales. In addition, they should be able to sing with accurate pitch the various ear-training figures (see Junior Arts and Activities, October 1940). If the group has not had this training, the teacher should introduce the figures, one or two at a time, and drill on them for five minutes, during succeeding music periods, until they are mastered. These drill not only the ear but also the mind. They provide tonal concepts similar in value to the word and phrase concepts. These figures are the child's tools for his creative activity.

(3) Understanding of the fact that music, like stories, is "made up." To inculcate such knowledge the teacher might mention the fact that pretty tunes, like poems and stories, come out of someone's mind. When the children especially like a song in their books, call attention to the fact that the person who wrote the words is mentioned at the top left-hand corner of the song; the writer of the music, if known, in the upper right-hand corner. Stress the idea that people like to know who thought of the pretty tune.

(4) Practice in making up ear-training phrases. When the children know the figures well, the teacher might say, "Listen carefully. I am going to sing a new figure I just made up." She sings a short figure, probably a combination of two simple familiar ones, such as One, Three, Five, Three, One (Do-Mi-Sol-Mi-Do). "Did anyone hear some old friend in it?" Some child may mention one or the other of the original figures. If so, the teacher might sing them to show the class what she has done. If no one identifies them, she might sing them again, or choose another, equally simple combination. Later some child may offer to make up a figure for the class to guess. This willingness to make up tunes may not appear in a week. The idea must be allowed to take root.

(5) Awareness of the fact that

CREATIVE ACTIVITY IN THE MUSIC CLASS

by

LOUISE B. W. WOEPPEL
Supervisor of Music, Ralston, Nebraska

some music, like stories, makes one happy; some makes one sad. Again the teacher must lead the way noting the similarity in mood of words and tunes in the readers and stressing that relationship in new songs. Choose an art song in the texts—one which has pronounced verbal and tonal mood. The children are asked to read the words silently. "Do the words make you feel happy or sad? Listen to the tune to see whether or not the tune fits the words."

The teacher sings the tune with the words. "Do they go well together? Why does the tune go UP (or DOWN) at this place?"

The teacher repeats a phrase that is self-explanatory. "Would you like it better if these words had a faster tune or a lower tune?" Usually the class agree that the words and tune match well.

(6) Knowledge of the fact that music has a pattern, repetition, and variation. In sight reading a new song the class have probably picked out identical figures or phrases. If the group are advanced, the teacher might add to this identification when the song permits. "Has your mother ever made two dresses, of different colors, using the same pattern? How many boys have two shirts that are made the same way, of different material? Do they look just the same? The difference in color keeps us from getting tired of the same pattern. Sometimes a person who writes music has the same idea. We have found some phrases in this song that are just alike. Can anyone find two that are ALMOST alike?" (Naturally the teacher must ascertain if such variations occur.) If there are none, she might say, "The writer certainly liked his idea. He used it so often." If two similar phrases are present, the teacher says, "Isn't it easy to

learn a song like this? It should be easy to write one, also."

Next class period she calls attention to the fact that the identical or similar phrases are separated by a different one. "Wouldn't our eyes get tired of one color or of one pattern? We like to wear different clothes; we like to eat different food. The same is true of our music. How tired we should become of only one tune! Writers of music know this and put different phrases between the ones that are alike."

Later, after these ideas have been mastered, the teacher says, "Today we shall try to make up a march of our own. I'll sound One (Do). Hum it with me. What shall we sing next?"

Give the children a few minutes to think silently, then call on someone or ask for a volunteer. Some child will probably suggest Two (Re). The teacher sings the One and adds the second note, whatever it is, to the first, then pauses for the next note. If several are given, the teacher might sing them with the previous notes, one at a time, so that the class can decide which sounds the best. This should continue until a phrase of six or eight notes has been sung and notated simply as consecutive numbers (or syllables) on the board.

If the notes have a poor tonal sequence, she might say, "That was fun, wasn't it? But these notes weren't going anywhere. Next class time we shall try to think of a tune that goes somewhere." In that case, the class begins anew, the next time. If the tune showed promise, the numbers are left on the board for future reference.

On successive days, the second phrase is planned similarly. The third phrase may be identical with the first to secure unity. The fourth or final phrase must have a conclusive sound. To secure this, the teacher might say, "We started from home, or One, didn't we? We must come home again at the end of the song." This usually does the trick.

If the group are in the second- or lower third-grade level, the teacher may notate the song, putting in the measure bars and the time and key signatures. When the song is completed, the class will enjoy singing it from the board.

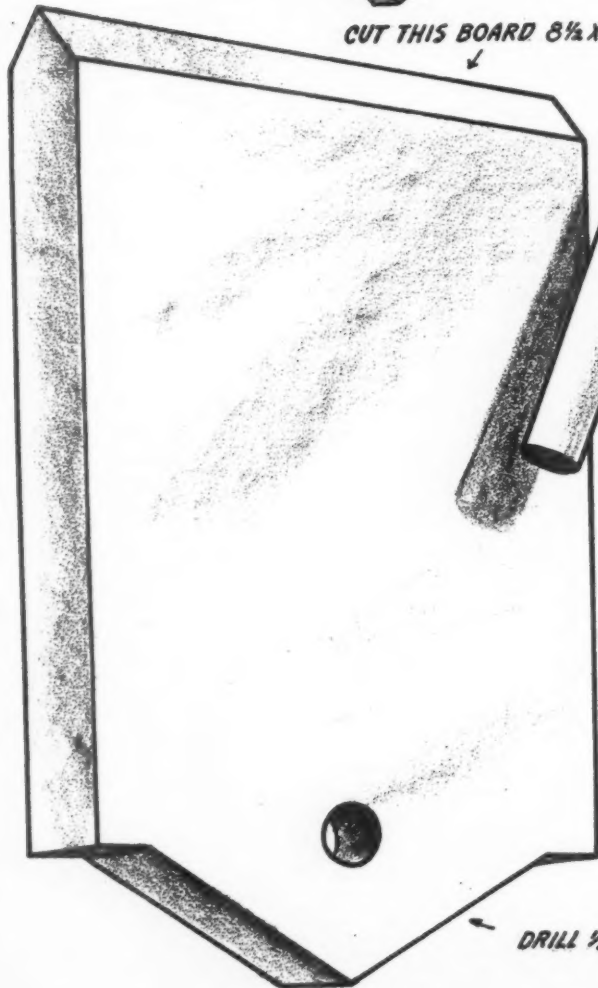
If possible, suitable words should be made up, in English class, to fit the marching tune. These may be printed below the notes on the board. Little children are more successful at fitting words to the tune than the reverse.

If the group are older, they may
(Continued on page 47)

Attracting Birds



CUT THIS BOARD $8\frac{1}{2} \times 6$



DRILL $\frac{1}{2}$ " HOLE

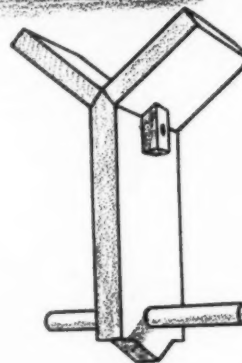
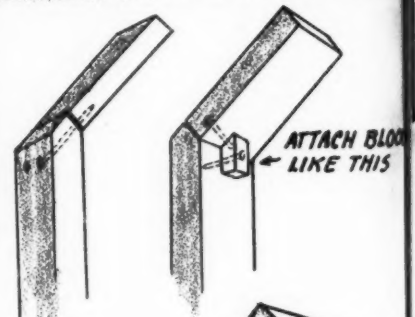
USE DOWEL
 $\frac{1}{2}$ " THICK
8" LONG

MAKE BLOCK 1×2 "



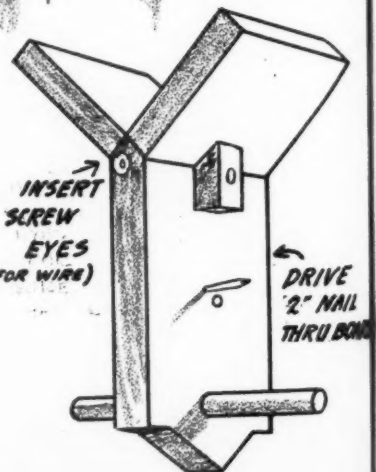
CUT 2 BOARDS 6×6 "

ATTACH BLOCK
LIKE THIS



INSERT
SCREW
EYES
(FOR WIRE)

DRIVE
2" NAIL
THRU BOARD



BIRD MAP.



LOCATE THESE BIRDS
ON THE MAP. ADD
OTHER BIRDS THAT
ARE FAMILIAR TO YOU

OBJECTIVES

A know-our-country-better movement which began when travel to foreign countries was curtailed because of war conditions has gained additional impetus during the last few months. Studies of the various states in their relation to the national economic, political, and social structures are important. A general knowledge of geography and history of the United States is essential and can be obtained most satisfactorily from a study of the individual states, integrating that knowledge with the picture of the nation as a whole.

APPROACH

This study may be the outgrowth of a unit on cotton, cattle, foods, or some historical character or event. An excellent motivation for this unit (and for a great many others proper for the intermediate and upper grades) can be found in a discussion of current events and items in the daily newspapers. Other approaches may be reading of stories and poems about the West—especially Texas.

DEVELOPMENT

After an initial discussion and appointment of committees to work on some of the predetermined activities, this outline may be followed to get an overview of the subject under discussion.

I. Position and topography — map study

- A. Texas is the largest state,
 - 1. Five times as large as England, etc.
 - 2. Bounded by Louisiana, Arkansas, Oklahoma, New Mexico, Mexico, Gulf of Mexico

- B. Physical features
 - 1. Semi-tropical lowlands — Rio Grande Valley and seacoast
 - 2. Wooded lowlands — north-eastern part
 - 3. Plains—arid and grassy
 - 4. Mountains — El Capitan highest point.
 - a. Guadalupe
 - b. Davis
 - c. Hueco

- C. Climate—It is as varied as the country is large. Semi-tropical heat in the southern part; hot and dry in the Southwest; seasonal in the northern parts.

D. Rivers

- 1. Rio Grande
- 2. Sabine
- 3. Red River
- 4. Houston Ship Canal—not a river but an important means of transportation from the Gulf of Mexico inland to Houston.

II. Activities of the people

A UNIT ON



THE LONE STAR STATE

by

ANN OBERHAUSER

A. Agriculture

- 1. Cotton raising — greatest cotton producer in U. S.
- 2. Cattle raising
- 3. Fruits, vegetables, nuts
 - a. Citrus fruits
 - b. Other semi-tropical fruits—dates, etc.
 - c. Garden truck—lettuce, onions, etc.
 - d. Pecans and other nuts
 - e. Hardy orchard fruits and berries
- 4. Various domestic animals
 - a. Poultry and poultry products
 - b. Dairy cattle
 - c. Goats and sheep (raised for wool)
- 5. Fish and sea food
 - a. Shrimp
 - b. Oysters
 - c. Salt-water fish
- 6. Lumber

B. Mineral

- 1. Sulphur—85% of world supply
- 2. Petroleum — natural gas and allied products
- 3. Lignite—type of soft coal
- 4. Cement, limestone, etc.

C. Industrial

- 1. Petroleum refining
- 2. Meat packing
- 3. Sugar refining
- 4. Manufacture of cottonseed products

III. History

- A. Spanish discovery—1528
- B. French settlement at Fort Louis under Rene Robert de la Salle—1685
- C. Spanish settlements — missions —1690

- D. Texas became a part of the Republic of Mexico.

- 1. Settlers came from the United States.

- E. Texas revolted from Mexico.

- 1. Alamo—Santa Ana, Mexican general, massacred Americans.

- 2. Battle of San Jacinto

F. Texas, an independent nation

- 1. Lasted about 10 years
- 2. Sam Houston, the president
- 3. Government modeled after the United States

- G. Texas, a part of the United States

- 1. Increase in population
- 2. During the Civil War, was a part of the Southern Confederacy

IV. Cities

- A. Austin, the capital
- B. San Antonio, location of the Alamo
- B. Houston, largest city, shipping center
- D. Dallas
- E. Fort Worth, center of oil industry
- F. El Paso, westernmost city
- G. Galveston

CORRELATING ACTIVITIES

I. Language

- A. Learning correct pronunciation of Spanish words used as names of towns, cities, mountains, etc. Examples: Rio Grande, San Jacinto, Guadalupe, Alamo.

- B. Writing stories about various types of climate in Texas

- C. Writing original plays, stories, and poems about old Texas

- D. Writing stories about various industries and occupations found in Texas

- E. Giving reports on the progress of the unit

- F. Keeping a notebook containing all the material on Texas

II. Arithmetic

- A. Since Texas is the nation's leading producer of many commodities, discover what percentage of the various crops she grows.

- B. Figure out the size of Texas in comparison with other states

- C. Compute distances between Texas cities.

III. Social Studies

- A. The era of romantic cowboys driving herds of longhorn cattle has passed. In its stead, railroads transport improved breeds of beef cattle to Houston and to packing houses in northern cities.

- B. Texas has become the nation's—and the world's—largest producer of cotton. There is a movement to erect spinning mills to process the cotton which is not exported.

- C. The people of Texas are highly individual and proud of their state and its institutions.

- 1. They spend a great deal of

(Continued on page 45)

Texas



a TEXAS notebook



OIL

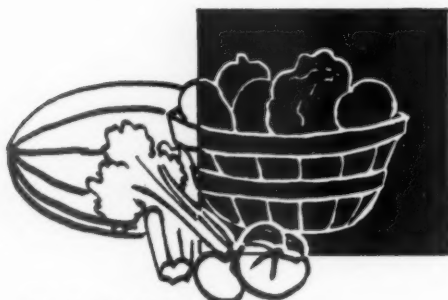
The designs we have given on this page are ideas to use for the headings of different sections of your Texas notebook. For example, the cotton boll can be used at the top of the page on which cotton is discussed. Carefully lettered headings will improve the pages, also.

Additional pictures for illustrating the subjects may be sketched and added to the notebook or they may be cut from old magazines and newspapers.

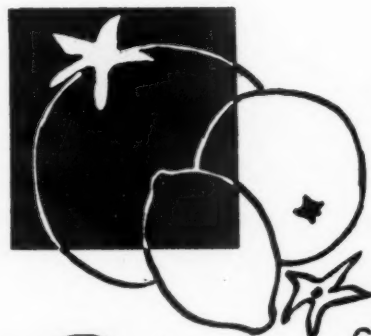
We have suggested an appropriate cover design for the notebook, but you may be able to think of a better one.



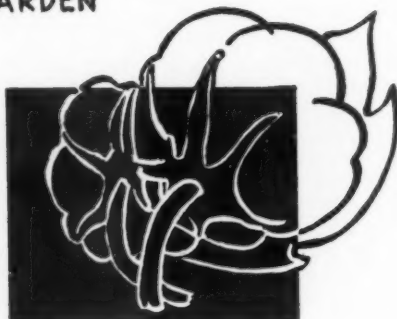
CATTLE



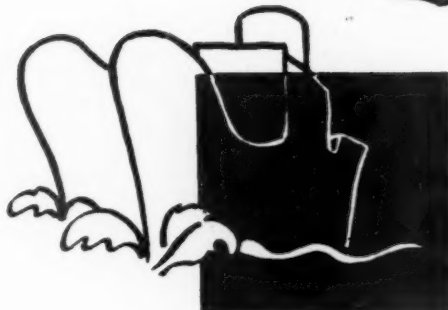
TRUCK GARDEN



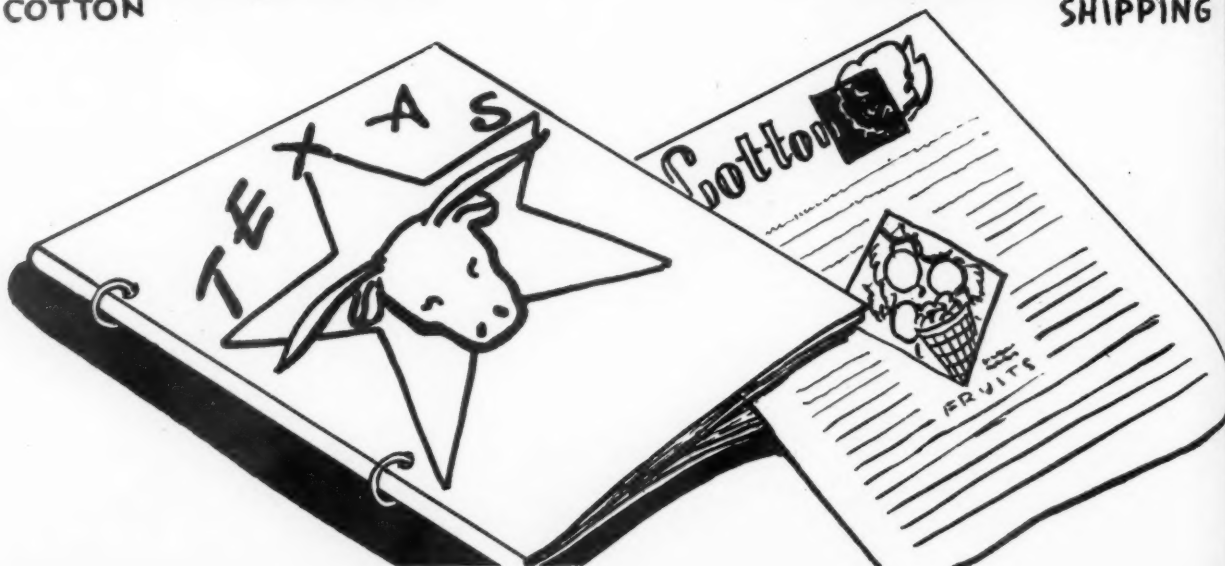
CITRUS FRUIT



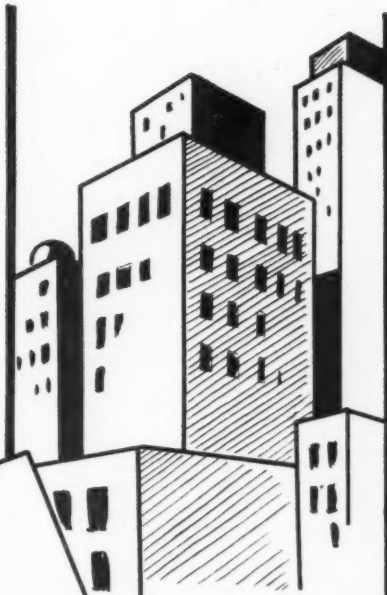
COTTON



SHIPPING



A Texas MOVIE



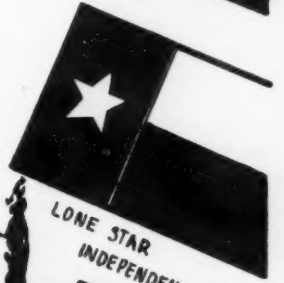
UNITED STATES



FLEUR DELIS - FRANCE



CONFEDERACY



LONE STAR
INDEPENDENT TEXAS



MEXICO



SPAIN

SAM HOUSTON



TEXAS TODAY

ROBERT DE LA SALLE



ALAMO



SAN JACINTO MONUMENT

MISSION OF SAN JOSÉ -
SAN ANTONIO



Easter does not seem complete without a discussion of the Easter bunny. We capitalized on this thought during April and had a unit study of rabbits. We made an addition to our library in the form of "Our Rabbit Book" in which, as in previous months, all the children had a part.

First we talked about the imaginary Easter bunny. This discussion led to questions about real, live rabbits. The children began to plan their rabbit book.

We were helped in this study by the fact that we had a live rabbit to view and discuss.

OUR RABBIT BOOK

This book tells us about the Easter Bunny.

This book tells us about Billy's pet rabbit.

This book tells us all about rabbits.

That preface formed the first page of our book for April. Subsequent pages were devoted to more details about rabbits, the facts being typed on pieces of paper and arranged with pictures of rabbits which had been drawn freehand on manila paper, cut out, and stapled onto the gray bogus paper which formed the body of our book.

Here is the first story which appeared in the book.

The Easter Bunny brings baskets to our house on Easter Sunday early in the morning.

He hops very quietly into the house.

If you hear the Easter Bunny on Easter morning, you are to stay in bed.

Billy thinks the Easter Bunny has long pink ears and is white.

People cannot see him very easily because he can make himself invisible.

He hides the baskets all over the house and in the garage.

We hunt for the baskets.

The baskets are filled with candy and eggs.

The Easter Bunny colors the eggs.

The Easter Bunny likes good boys and girls.

BILLY'S PET RABBIT

My rabbit has pink ears.

My rabbit is brown and white.

He has a white and brown tail.

His name was Peter.

We had to change his name to Sally.

Then we took her out to a farm.

First she had six babies.

Then she had eight babies.

I went out to the farm and held one of Sally's babies.

Sally became wild but her babies were not so wild.

The babies were gray and white.

I love Sally very much.

I wish Sally were at my house.

When it is warm, I might have her

MOTHER NATURE'S FRIENDS • OUR RABBIT BOOK

by

YVONNE ALTMANN

Kindergarten Director
Oshkosh, Wisconsin

again.

Sally likes to eat vegetables.

My grandmother gave me some food for Sally.

In summer I fed grass to Sally.

If there were stickers in the grass I had to take them out.

If I left them in, they would get stuck in Sally's throat.

She would die.

WILD RABBITS

Wild rabbits are gray.

Wild rabbits live in the country and in the city.

They live near our gardens in hollow trees.

Some rabbits make a house in the deep grass.

Some rabbits burrow holes in the ground for a bed.

Sometimes we see them early in the morning.

Wild rabbits eat green vegetables from gardens.

Daddy gets angry if the rabbits nibble at too many vegetables.

Daddy goes hunting for wild rabbits.

Those daddy brings home have to be skinned and cleaned.

Then mother roasts or fries them.

We eat them.

USES OF RABBITS

Rabbit-raising began as a hobby.

A hobby is doing something you like to do.

Some places developed it into a business.

They sell rabbits as pets.

They sell the skins of the rabbits.

The best skins are made into fur coats.

Poorer grades of skins are used to make felt hats.

Clippings of skins and other waste pieces are used in making glue.

White rabbit skins are best because they can be dyed any desirable shade.

Rabbits are raised for their meat.

Rabbit meat is often worth more than rabbit fur.

Angora wool rabbit is raised for its wool only.

Some of us have angora mittens.

We like the mittens because they are so soft and fuzzy.

CARING FOR RABBITS

These rabbits are kept or live in boxes or cages called hutches.

The hutches are made so they can be easily cleaned.

The hutch should be about 24 feet long, 2 feet wide, and 2 feet high.

Wire hutches are better than wooden ones.

Wire hutches should be covered when it rains.

Wire hutches should be covered if it is very hot.

Wire hutches should be covered if it is very cold.

The hutch should have a place for the rabbit to sleep.

The rabbit's bed should be made of hay or straw.

Rabbits like an outdoor place to run.

This place should be enclosed with wire netting.

It should be put on stilts.

This keeps the animals out that might kill the rabbits.

This keeps the rabbits in so they cannot run away.

A dish is needed to put food in.

A crock or bowl is needed for fresh water.

A rabbit drinks just like a dog or cat.

Rabbits enjoy eating just like we do.

Rabbits eat only vegetables and grain.

We eat plant and animal food.

A rabbit would become sick if he ate animal food.

Alfalfa and clover hay are the main rabbit foods.

The rabbits also are fed oats, barley, wheat, bran, carrots, and grass.

Grains should be crushed and mixed with hot water to make a mash.

Rabbits should not be overfed.

Only enough food should be given the rabbit that he can eat at one time.

Proper feeding keeps the rabbit healthy and happy.

BINDING OUR BOOK

Two sheets of orange construction paper, reinforced between with lightweight cardboard, were used for the front and back covers. The front cover was decorated with a crayon drawing of a rabbit and carrots which had been cut out and mounted on gray paper. The entire book was bound with paper fasteners.

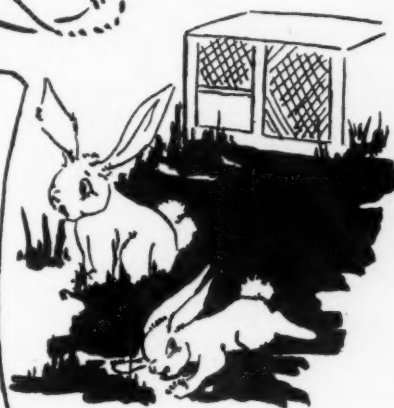
The illustrations on each of the pages were taken from the children's drawings made during this study. Naturally, the best drawings were chosen, but we tried to have a representative number of children's drawings in the book.

(Next month—Our Bird Book)

WE HUNT WILD RABBITS



RABBITS MAKE NICE PETS



KINDS OF RABBITS AND USES

FELT HATS ARE
MADE FROM RABBIT FUR



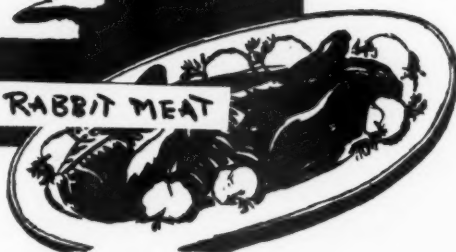
ANGORA WOOL FROM SOME KINDS
OF RABBITS MAKES WARM MITTENS



THEIR FUR IS USED FOR FUR COATS

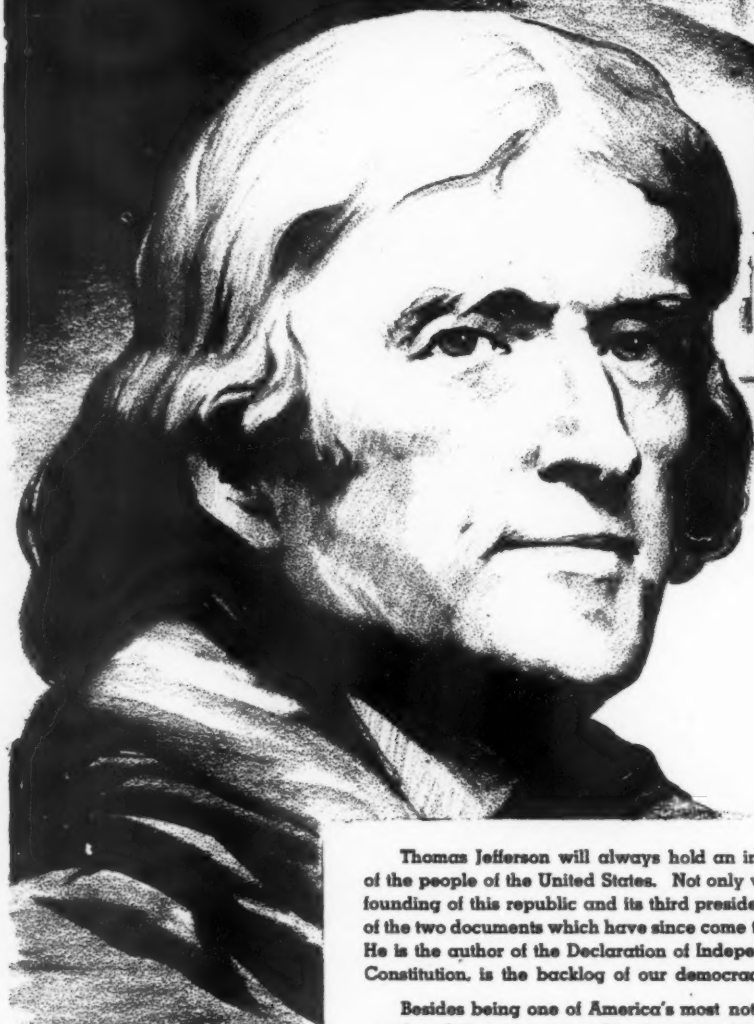


WE EAT RABBIT MEAT



PARTS OF RABBITS ARE USED TO MAKE GLUE

Monticello, Jefferson's Home



Th. Jefferson America's Hall of Fame

Thomas Jefferson will always hold an important place in the affections of the people of the United States. Not only was he one of the leaders in the founding of this republic and its third president, Thomas Jefferson wrote one of the two documents which have since come to symbolize American freedom. He is the author of the Declaration of Independence which, together with the Constitution, is the backlog of our democracy.

Besides being one of America's most notable statesmen, Thomas Jefferson found time to manage his plantation in Virginia, to write, and to found the University of Virginia. He died on July 4, 1826, just fifty years after the adoption of the Declaration of Independence.

Here are a few paragraphs from the Declaration of Independence. At this time it is important that we think about them. We should like to provide freedom and democracy for all men so it is well for us to remember and to practice those principles upon which the foundations of the American republic are based.

"We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness — That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed — That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such Principles and organizing its Powers in such form, as to them shall seem most likely to effect their Safety and Happiness . . .

We, therefore, the Representatives of the United States of America, in General Congress, Assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the Name and by Authority of the good People of these Colonies, solemnly Publish and declare, That these United Colonies are, and of Right ought to be Free and Independent States . . ."



University of Virginia



A dumb waiter, one of Jefferson's inventions

PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

by

HAROLD R. RICE

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Art Supervisor, Wyoming Public School System, Wyoming, Ohio*

PATRIOTIC SHIELDS

A number of teachers have requested a unit that can be correlated with patriotic exercises. The following can be used in any primary or elementary grade. It can be presented as a complete unit within itself, or correlated with seasonal work. It makes excellent material for Memorial Day programs. Students studying Medieval Life can use it in connection with a study of the shields of the days of old.

MATERIALS NEEDED

Cutting and construction paper—red, white, and blue; scissors and paste; squared paper ($\frac{1}{4}$ ") will be required for this work. The colored paper should be at least 9" x 12". 12" x 12" or 12" x 18" is preferred.

THE SHIELD

There is nothing new in a shield unit. Teachers have been using this project for years. However, it is usually a dictated problem in which every pupil makes a "copy" of the one the teacher displays. It is often a long and tiring dictated lesson of "Cut here," and "Cut there."

The child should create the entire shield himself. However, he must be given certain basic information if the best results are to be expected.

There are dozens of shapes that can be used. The variations are made possible through (1) the size of paper and (2) contours. In Fig. (1) a piece of construction paper, 9" x 12", is folded vertically and a simple shield shape is cut as indicated by the dotted lines. The same shape is cut from the paper as shown in Fig. (2). However, it is folded the long way, making a shield that is wider than it is high.

The paper does not necessarily have to be rectangular. Fig. (3) shows ten different shapes that can be cut from a square piece of paper. These shapes are but a few of many possibilities.

The first attempts should be made by cutting $\frac{1}{4}$ " squared newspaper. The more expensive colored paper should not be used until a satisfactory shape has been created. After a shield has been made on trial paper, it is transferred to a sheet of construction paper.

THE DESIGN

Two simple motifs are used in creating the design—stars and stripes. These will vary in color depending upon the arrangement. A star may be red, white,

or blue, depending upon the pupil's design. The stripes will also be different colors.

The stars will be of different sizes, depending upon their particular part in the design. Little attention should be given to the exactness of the star (or stripes) in the lower grades. These should be cut freehand, without much attempt to get the points alike. Too detailed instructions will create a dislike for the project. In the upper grades, however, a simple explanation of the construction of a star should be presented. Fig. (4) shows an easy method of drawing a star, eliminating the technical mathematical formula so often introduced. To construct this star, merely draw a vertical line as high as the desired star. Divide the line RS into three nearly equal parts. At the base of RS make two dots, A and B. These dots are $\frac{1}{3}$ of RS away from S. Through these points, A and B, draw two lines, starting at the top of RS at R. Now draw a horizontal line, CD, through the point which is the first $\frac{1}{3}$ of RS. This line crosses the previous lines at points Y. From Y measure out a $\frac{1}{3}$ length of RS. This gives points C and D. From C draw a line through X or the second $\frac{1}{3}$ part of RS. This will hit slightly above point B. Draw another line from D through X. This gives the finished star. While it seems very complicated in writing, an illustration on the blackboard will make it easy for the children to understand. See Fig. (4).

The stripes will vary in length and width. A number of these can be cut in advance on a paper cutter if desired. Stripes should be made from cutting paper.

With stars and stripes and the outline of the shield, the pupils are ready to create their design. The pieces should be moved around until they form an interesting pattern. Then they should be pasted into place.

The more advanced grades will find that it is possible to construct the shield from several different colors. This gives a more interesting pattern and color arrangement and affords many more possibilities with the unit. A few examples are shown in Fig. (5).

The finished shield is finally pasted to a larger sheet of colored paper. The colored paper should harmonize with the other colors used.

OTHER POSSIBILITIES

A study such as the unit outlined may lead to other similar projects. For example, children may become interested in family crests or coats of arms. At times, classes will show sufficient interest to design original coats of arms of their own, for their club, or possibly for their class. These might be made in clay and fired; cut from wood and decorated; or constructed in metal. A progressive teacher will watch for every opportunity to carry a simple project into a larger and more extensive unit. Many teachers lose splendid opportunities by passing over such situations when they are presented.

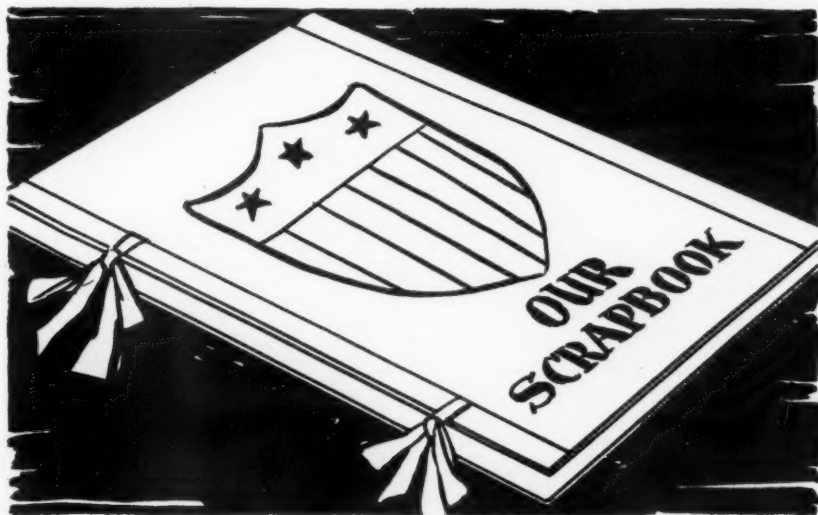


Figure 1

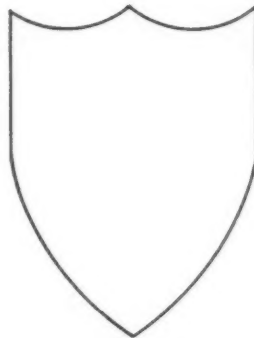
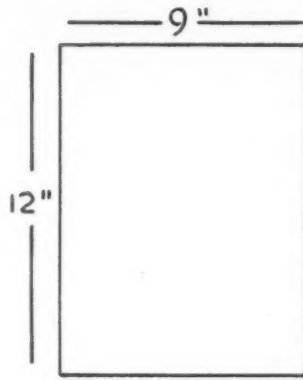
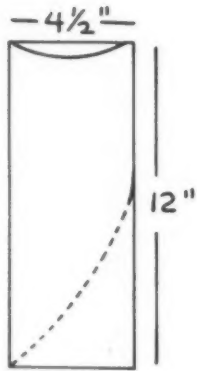


Figure 2

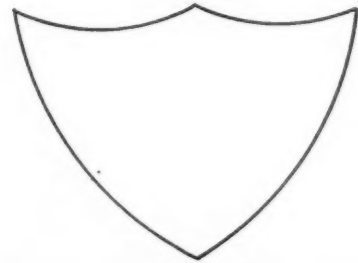
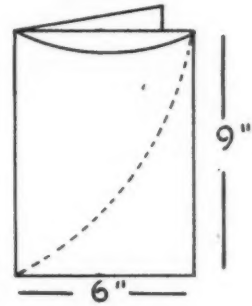
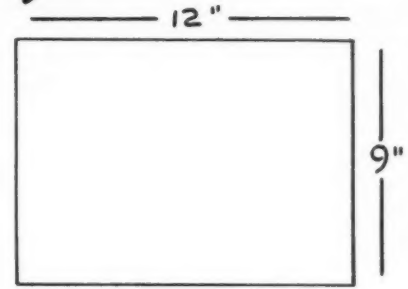
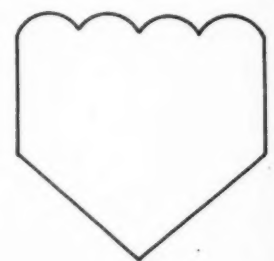
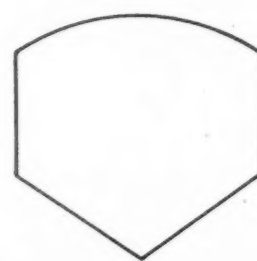
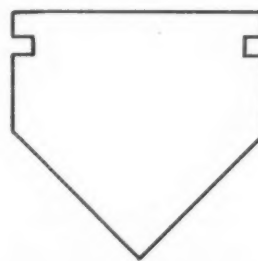
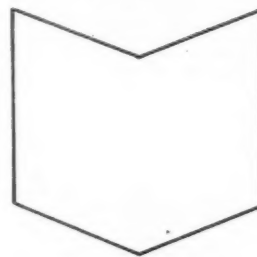
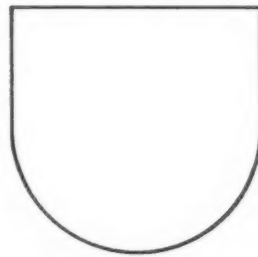
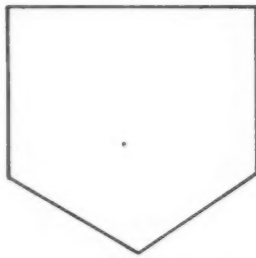


Figure 3



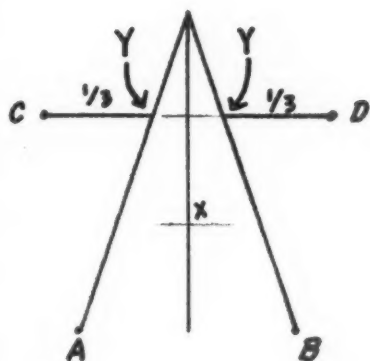
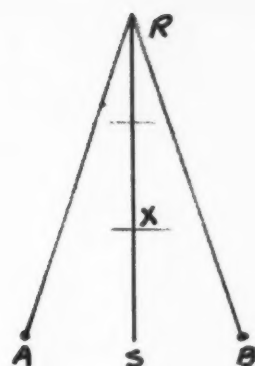
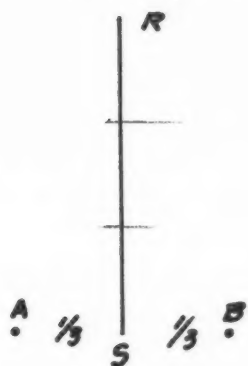


Figure 4

FINISHED STAR

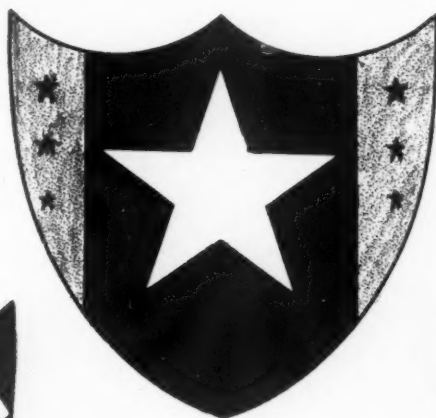
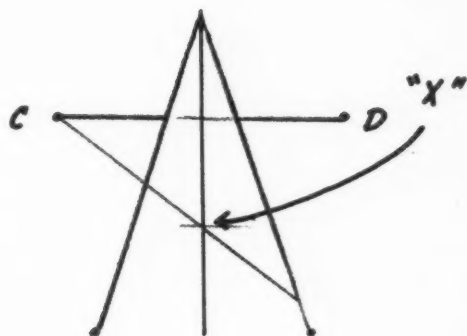
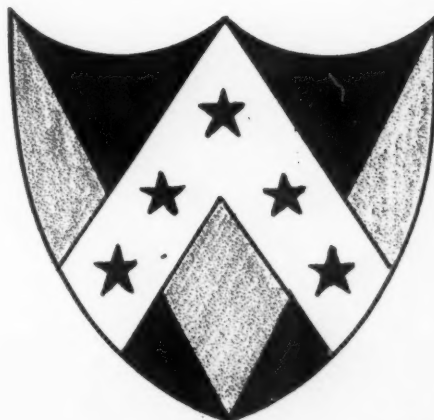


Figure 5



• SAFETY IS OUR DEFENSE •

If all citizens could witness a well-organized group of school children in an air raid drill, they would realize that "Young America" is very much alert and determined. When the alarm sounds, each child stands, picks up his emergency kit which contains necessary items, gets into his proper place, marches in the line to his designated shelter in about sixty seconds or so. All this time no word is spoken; there is no laughter. Ears are kept open; eyes are kept ahead in case the teacher or patrols should have to change the original plans.

It is amazing how quickly the children realize the importance of being serious in this great emergency. They are not frightened; they are not defiant; they are not aware of anything except co-operation for their own safety and for that of all of their friends as well. Every time this drill is called, I look at my forty-seven pupils with almost a feeling of awe. I think, too, that forty-seven lives are depending upon my ability to keep calm; upon my ability to lead them to safety. All other teachers feel the same way, I am sure, and all other teachers are ready and willing to meet this emergency should it ever arise.

In line with the thought of bombs and possible fires, it is well at this time to mention the increase in home fires. In October we observed Fire Prevention Week. Every community cleaned up and inspected fire hazards, but fires continue to cause death after death. A few days ago, a man in our rural district poured kerosene into a stove to start a fire. He and his wife were killed and their 17-year-old daughter was severely burned trying to save them.

Our school nurse went to call on pupils who were ill. When she went to one home, the parents were gone but they had left two little children below the age of five at home alone. In the living room there was a roaring fire in a stove.

In another home, the parents had gone to work and the children here, also, had a "red hot" stove in the living room.

It is time for teachers again to remind children of the dangers that come from fires of this type, just as much as it is to talk of dangers that may come from enemy bombs. In planning for something new, we must not forget that danger still exists from the old.

Danger still exists in traffic, also. It was thought at first that accidents

IF WE USE OUR COMMON SENSE AND KEEP CALM

by
HAZEL MORROW DAWSON
Instructor, Kansas City, Missouri

might decrease when the use of cars was decreased; but so far such has not been the case. The toll is gradually rising, and I do not believe there will be a letup until a nationwide traffic regulation of speed is made.

Now comes another important part of this discussion. No doubt, by this time, all school communities have formulated plans for safety during an air raid. Newspapers, magazines, and civic leaders have been very active in keeping alive warnings and instructions. Descriptions of bombs and protection against them are our great problems and we should study these instructions carefully. After all, there may not always be a "firefighter" handy.

We should constantly keep our school free from trespassers, for sabotage is a weapon as deadly as an air raid. One enemy trespasser could leave enough damage behind him to destroy many buildings and lives.

We should familiarize ourselves with the kinds of bombs that we may encounter. This information can be obtained at your local Civilian Defense offices, but here is a list of some that are of the greatest importance.

AERIAL ATTACK WEAPONS

Incendiary bombs weigh from 2 to 100 pounds and are used chiefly against inflammable targets.

Demolition bombs weigh from 50 to 4,000 pounds. They are used to destroy factories and other buildings but sometimes land in residential sections.

Gas bombs are smaller than demolition bombs and have little effect on the structure of buildings. They are used mostly to make basements dangerous.

Fragmentation bombs weigh from 17 to 30 pounds. They are used against personnel. Fragments of anti-aircraft shells are used to injure personnel.

Aerial mines weigh about 2,000 pounds. They are used against densely populated, residential districts. They

are released with a parachute and produce an intense blast or detonate on impact.

The effects of these bombs makes an interesting study, but I hope that none of us has to study them at close quarters. School buildings, however, may be in special danger and offer little protection in case of demolition bombing, because from the air they may be mistaken for factories.

Bombings may cause fires and breaks in gas and water lines, and even cut off telephones and electricity. Workers should be instructed to take care of all precautions such as shutting off gas, turning down steam, and providing ample water supply for use in emergency.

Persons should be trained in the handling of incendiary bombs. There are many things to learn before they can be extinguished. A stream of water intensifies danger by causing the bomb to explode. Fire extinguishers do no good. However, a high-pressure mist spray of water hastens burning and slows up the splintering of the bomb.

Bomb may also be covered with sand. It may be scooped up with a long shovel, put quickly into a bucket of sand and carried from the building. Persons who do this should be adult and well trained.

At the beginning, I mentioned the seriousness with which the children have entered upon this enforced period of training, and the rapidity in which they get to their shelter. After they reach their appointed places, they can play games, give skits, sew, draw, tell stories or do whatever has been planned to relieve the tension.

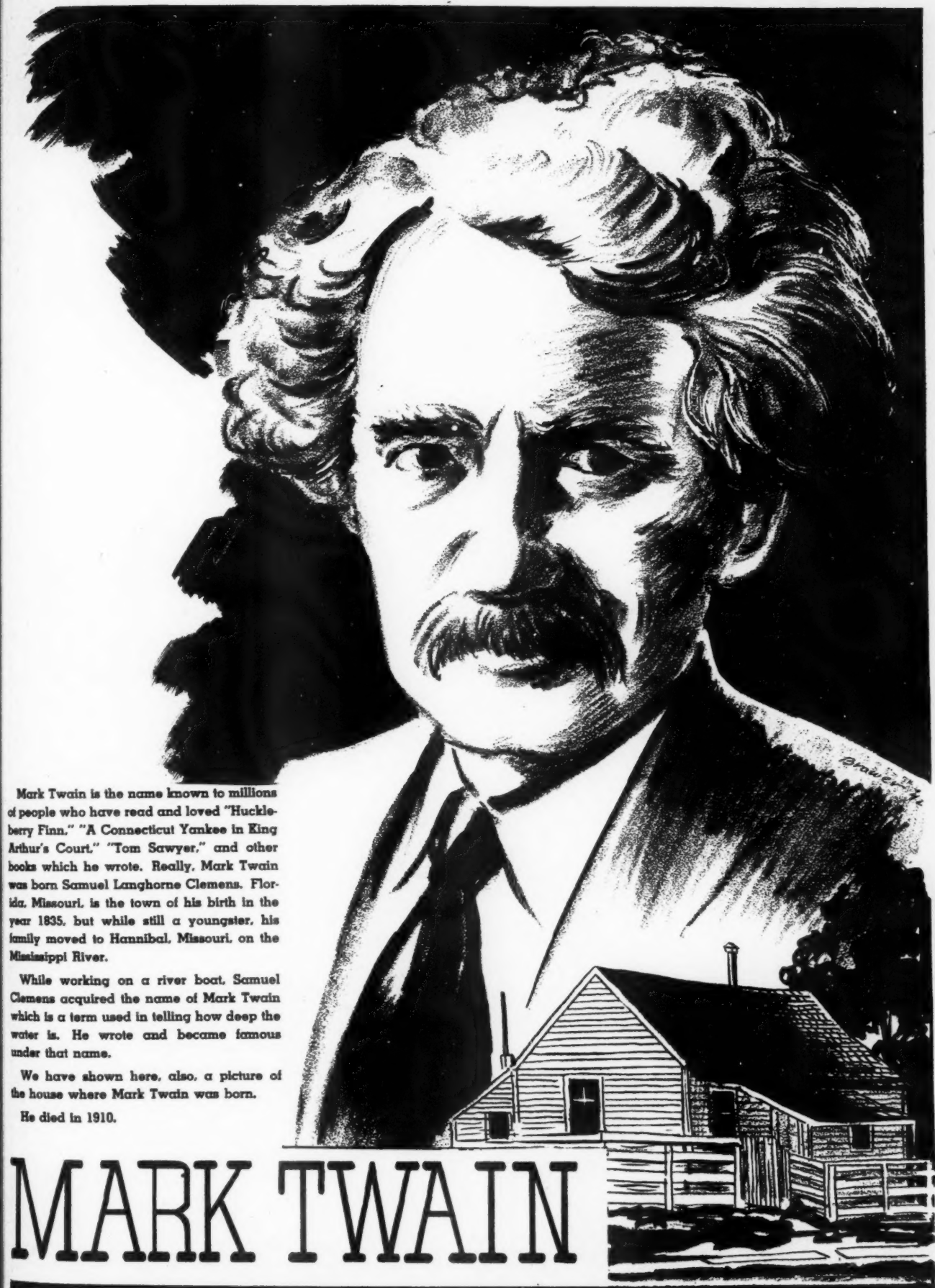
Our First Aid people are on hand with carefully planned supplies, such as cots, blankets, bandages, splints, and other necessities.

The bags which the children carry and which are kept ready for such as this will contain tooth brushes, combs, crayons, writing tablet, pencil, drawing paper, scissors, and, perhaps, a reader.

The cafeteria is near and an extra supply of food is to be placed on reserve. Toilets and drinking fountains are handy and if this shelter proves too dangerous we have another, a short distance away, which we are more than welcome to use.

All in all, this business of the safety of our nation's children is a problem of immense proportions—and we shall not shirk or fail in our duty to our nation or to our children.

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Mark Twain is the name known to millions of people who have read and loved "Huckleberry Finn," "A Connecticut Yankee in King Arthur's Court," "Tom Sawyer," and other books which he wrote. Really, Mark Twain was born Samuel Langhorne Clemens. Florida, Missouri, is the town of his birth in the year 1835, but while still a youngster, his family moved to Hannibal, Missouri, on the Mississippi River.

While working on a river boat, Samuel Clemens acquired the name of Mark Twain which is a term used in telling how deep the water is. He wrote and became famous under that name.

We have shown here, also, a picture of the house where Mark Twain was born.

He died in 1910.

MARK TWAIN

AN EASTER Basket



This Easter basket is strong enough so that you may use it—carefully—without fear that it will break. A cardboard box about $3\frac{1}{2}$ " square makes a very good base. Cut out a piece of manila paper so that it will look like the pattern along the side of this page. Divide it into three equal parts. Sketch baby ducks in the center of the three parts. Sketch and color the flowers. Color the background lavender and the baby ducks yellow. Paste the paper around the front and two sides. Paste a piece of paper colored lavender onto the back.

Now sketch a mother duck (such as shown above) on white paper. Color it. Mount it on thin cardboard and paste it to the inside of the back of the basket so that it will stick above the basket. Fill the basket with green paper straw and place brightly colored Easter eggs in it.



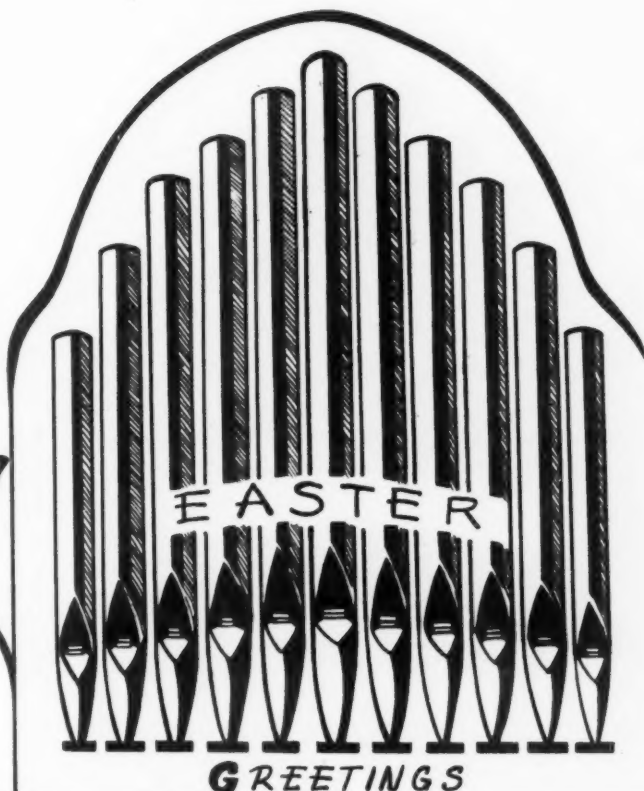
EASTER CARDS

The two kinds of Easter cards shown on this page show you what you might like to use for Easter greetings to send to your friends.

We have given directions for making the cards but we should like to add that the colors used are very important if a beautiful card is to be made. Color the tulips light shades of reds and yellows.

The centers of the lilies should be yellow.

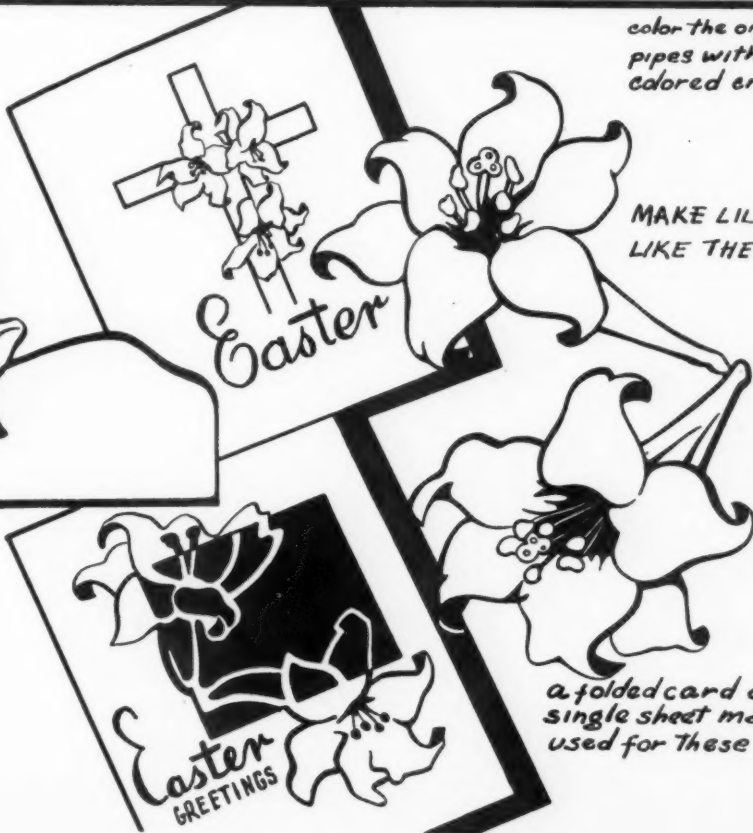
Letter the poem on the inside of the cards carefully.



color the organ pipes with dark colored crayons



THESE TULIPS ARE FOR
THE FRONT OF THE
EASTER CARD ABOVE



MAKE LILIES
LIKE THESE

a folded card or a
single sheet may be
used for these cards

• SPRING NATURE UNITS •

INTRODUCTION: The material about insects and reptiles and vegetables given below is not intended to be that for a complete unit. It is presupposed that teachers have prepared the main body of such units and would like additional material which they can use to correlate nature study with other subjects on the curriculum. In every case, too, there are many more possibilities for correlation with a specific branch than are given here.

The accompanying projects will also be of use in planning and executing units of this type.

INSECTS AND REPTILES

SCIENCE: (1) Bring tadpoles into the schoolroom and watch their development.

(2) Make a collection of injurious insects and place these in your museum.

(3) Keep a small turtle at school for several days and study its feeding habits.

SOCIAL STUDIES: (1) Look up and read the conservation laws protecting turtles and frogs in your locality.

(2) List ways in which snakes are an aid to man.

(3) Prepare a list of harmful insects and discuss ways we may help to rid our community of them.

ENGLISH: (1) Memorize "The Bee" by Emily Dickinson.

(2) Read aloud the "Song of the Turtle and Flamingo" by James Fields and "Tax-Gatherer" by John B. Tabb.

(3) Tell stories from *Polliwiggle's Progress* by W. S. Bronson. Place *Tim Tadpole* and the *Great Bullfrog* by M. Flack and *Little Toad* by F. M. Fox on the library table. Read *Snakes Alive and How They Live* by C. H. Pope.

ARITHMETIC: (1) Collect and analyze statistics on the damage done by the gypsy moth in various states.

(2) What is the estimated annual damage of the boll weevil in the United States? If cotton is selling at 6c a pound, how many pounds of cotton does this represent?

(3) If the cutworm destroys 37½% of your usual \$250.00 yield of cabbage, what is the value of the remaining crop? Other problems of this sort can be presented.

WORD STUDY: Learn the meanings and spellings of the following words: salamander, grasshopper, bumblebee, hornet, alligator, tumblebug, locust, beetle, ladybug, weevil.

ART: (1) Make linoleum block

CORRELATING ACTIVITIES FOR A SERIES OF SCIENCE UNITS

•

by
HELEN M. WALTERMIRE

prints of the turtle or frog suitable for use on a nature study booklet.

(2) Study pottery frogs and other simple nature forms used in Mexican handicraft. With clay, model similar figures.

(3) Draw a series of pencil sketches of insects and reptiles to be added to your museum corner.

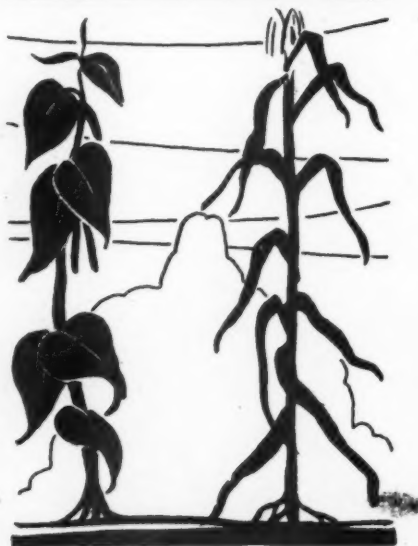
VEGETABLES

SCIENCE: (1) Experiment with plants grown when a carrot, turnip, and sweet potato are placed in jars of water.

(2) Plant beans, peas, lettuce, etc., in sand and watch their growth.

(3) Test corn to be used for seed.

SOCIAL STUDIES: (1) Make lists of vegetables showing which part of the plant is used as food: leaves, root, stems, flowers, fruits or seeds.



(2) How have new vegetables been added to man's diet from time to time?

(3) What values do we derive from the cultivation of a garden other than a saving in food expense?

ENGLISH: (1) Memorize lines from "The Grass" by Emily Dickinson.

(2) Read aloud "The Corn Song" by John Greenleaf Whittier.

(3) Keep a diary telling how your sand table garden develops.

WORD STUDY: Learn about these words. Also learn to spell them: cucumber, potato, celery, cabbage, germination, carrot, cauliflower, asparagus, lettuce, radish.

ARITHMETIC: (1) Using a seed catalogue, make out an order for the seeds to be used in your garden.

(2) Make out and receipt the bill for these seeds.

(3) Solve simple problems involving your garden. Example: If you raise 2,000 bushels of potatoes on 15 acres of land, what is your average yield per acre? There are other problems of this sort.

ART: (1) Picture study — Van Gough's "The Vegetable Gardens."

(2) Make plates for your science corner or museum. The plates should show the various stages in the germination of the bean or corn.

(3) Draw the plans for a vegetable garden you would like to plant.

(4) Make a mural showing the processes from growing vegetables to the time they are placed on our tables.

(5) Correlate health with this study by making posters showing the benefits of vegetables to health.

BIBLIOGRAPHY AND SUGGESTED READINGS

Handbook of Nature Study, Comstock; Comstock Publishing Co., Ithaca, N. Y.

Nature's Wonderland, Sellars, Eppler, and Longnecker; Southern Publishing Co., Dallas, Texas.

The Reptile Book; Albert Whitman Co., Chicago.

Insects and Their Stories, Hoogstraal; Thos. Y. Crowell Co., New York.

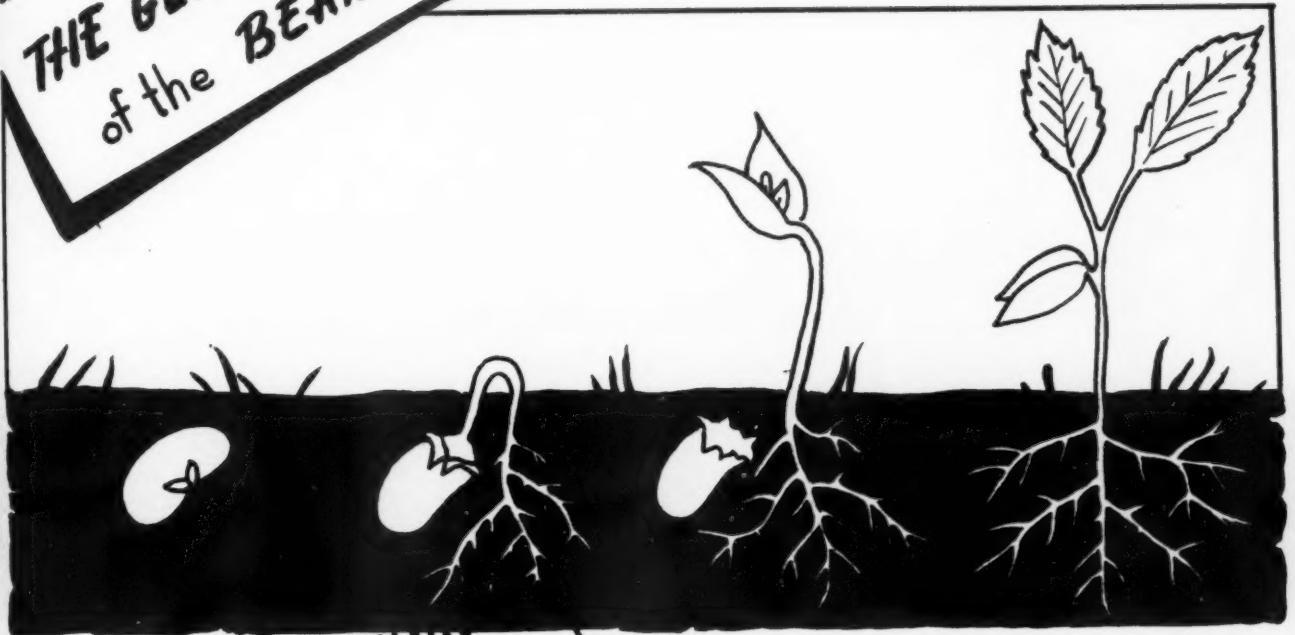
Reptiles and Amphibians, WPA Writers' Project; Albert Whitman Co., Chicago.

The Story of Bees and Life in an Ant Hill, WPA Writers' Project; Albert Whitman Co., Chicago.

Insects, Bees and Ants, Agriculture, and Reptiles, Modern Wonder Books; American Education Press, Inc., Columbus, Ohio.

HOW PLANTS DEVELOP

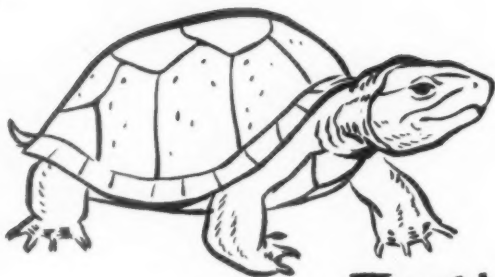
THE GERMINATION
of the BEAN SEED



THE GERMINATION
of the CORN SEED



Reptiles and *Insects*



Turtle



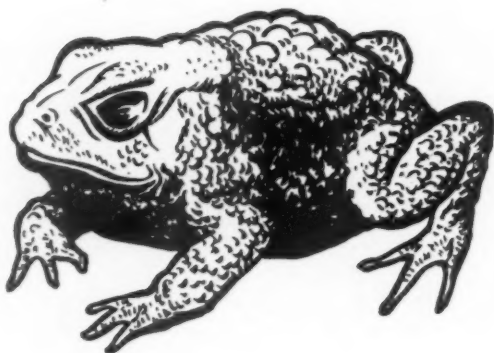
Stink Bug



**California
King Snake**



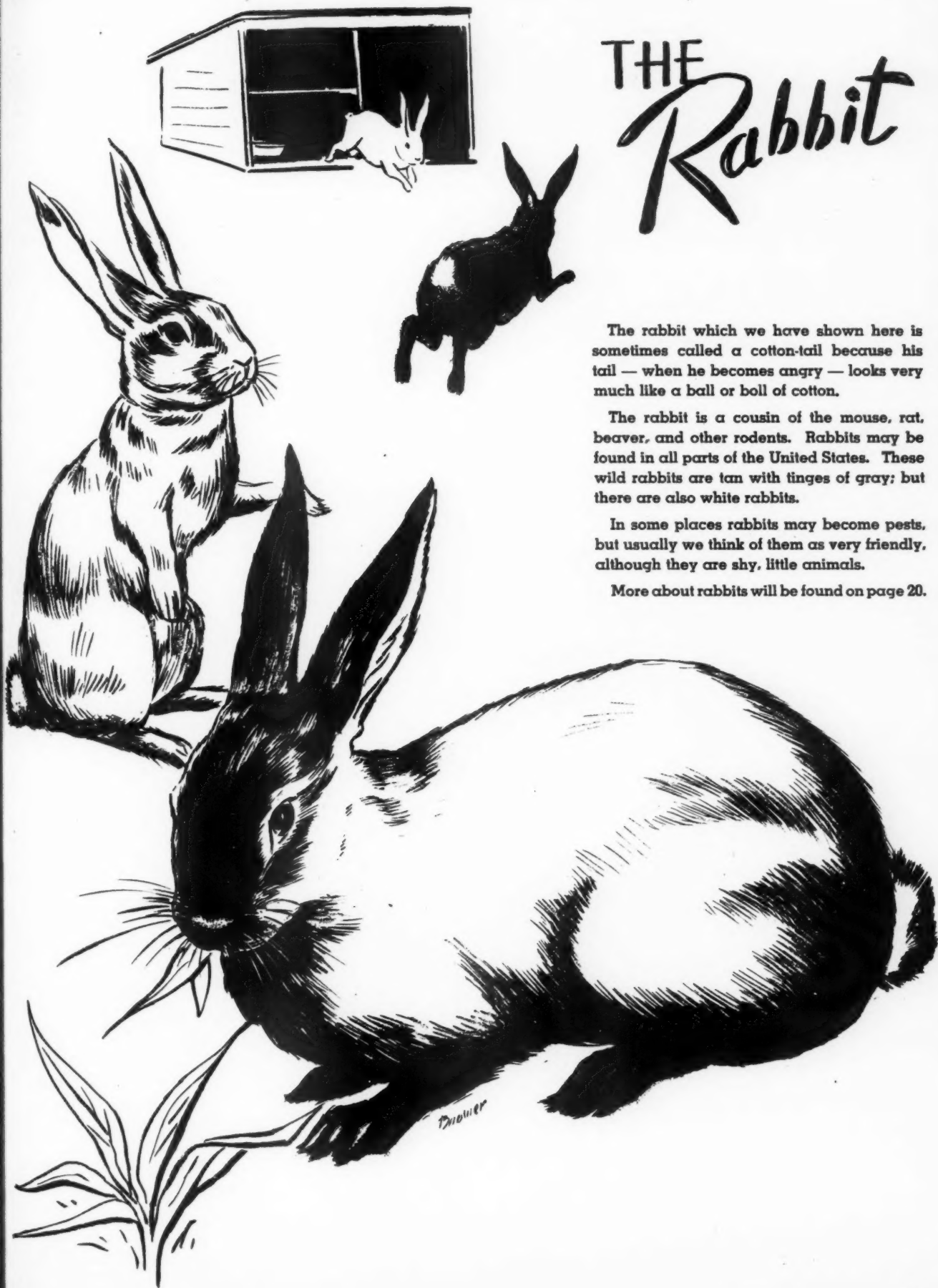
**Monarch
Butterfly**



Toad



Housefly



THE Rabbit

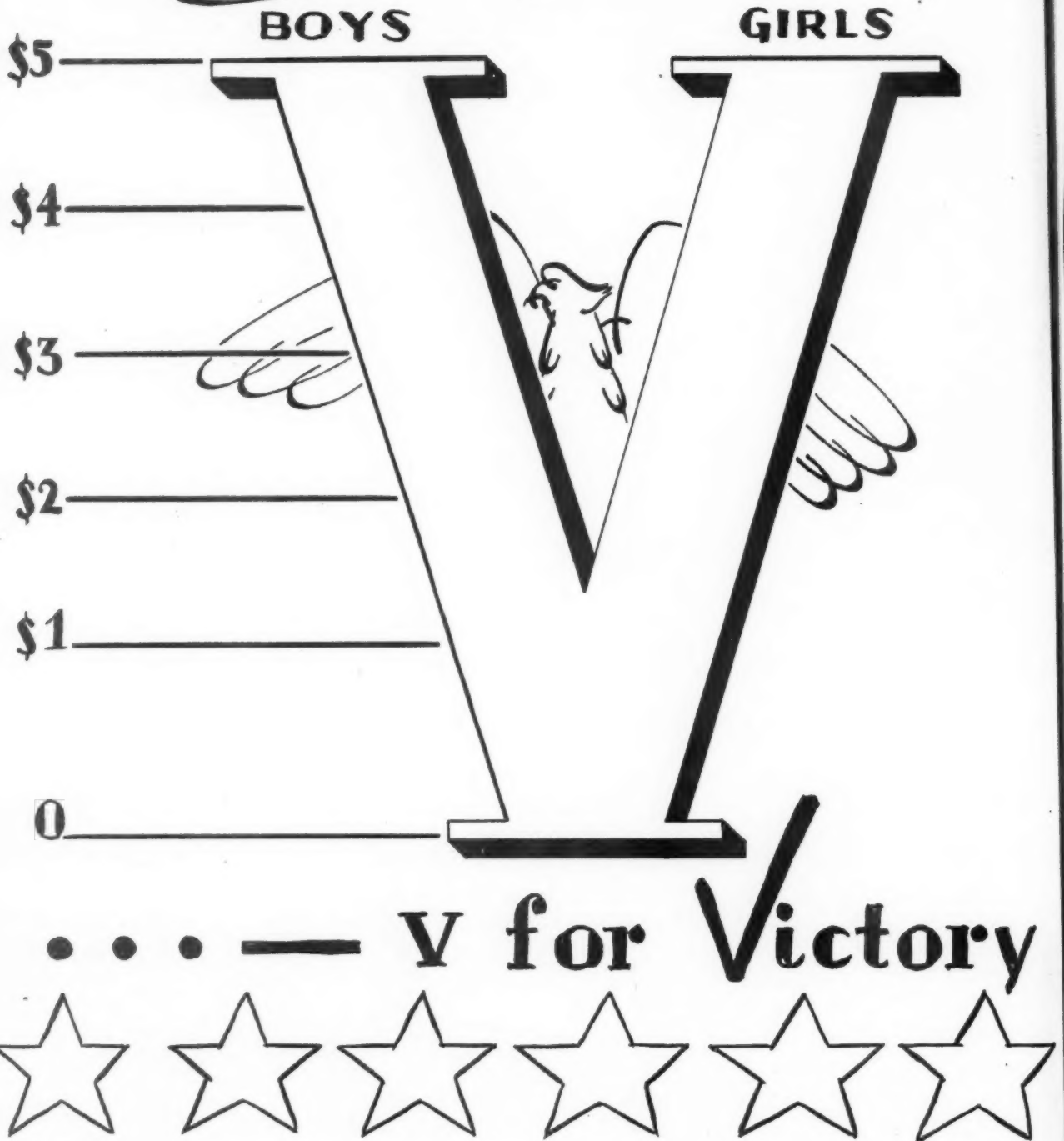
The rabbit which we have shown here is sometimes called a cotton-tail because his tail — when he becomes angry — looks very much like a ball or boll of cotton.

The rabbit is a cousin of the mouse, rat, beaver, and other rodents. Rabbits may be found in all parts of the United States. These wild rabbits are tan with tinges of gray; but there are also white rabbits.

In some places rabbits may become pests, but usually we think of them as very friendly, although they are shy, little animals.

More about rabbits will be found on page 20.

ANY *Stamps* TODAY



by
BETH ALLEN
Winchester, Virginia

Everyone wants to save money to buy Defense Savings Stamps. Here is a wonderful way to watch your collection of these stamps grow. The idea may be used as a poster for each boy and girl or as a class project. If it is a class project, little stars with the names of each member are made. Then, as the boys and girls purchase

Defense Saving Stamps, their stars advance up the sides of the V — boys on one side and girls on the other.

If each boy and girl uses this idea for a poster, they may have more marks for amounts saved on the other side of the V.

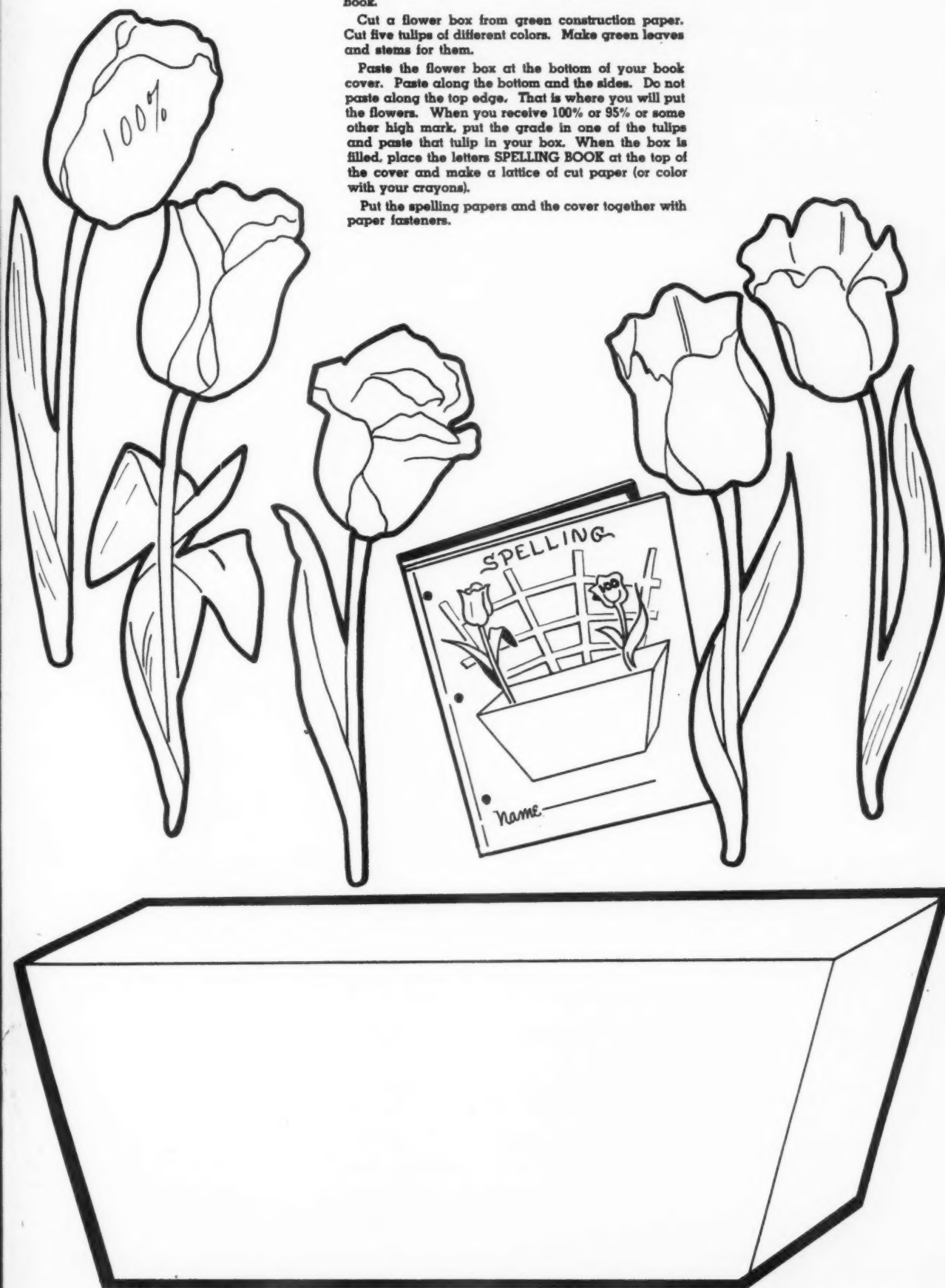
The entire V should be colored a deep blue — like the blue on the American flag. The stars may be white or gold. The lettering may be black or red.

This is an idea for the cover of your spring Spelling Book.

Cut a flower box from green construction paper. Cut five tulips of different colors. Make green leaves and stems for them.

Paste the flower box at the bottom of your book cover. Paste along the bottom and the sides. Do not paste along the top edge. That is where you will put the flowers. When you receive 100% or 95% or some other high mark, put the grade in one of the tulips and paste that tulip in your box. When the box is filled, place the letters SPELLING BOOK at the top of the cover and make a lattice of cut paper (or color with your crayons).

Put the spelling papers and the cover together with paper fasteners.



A great deal has been written about inspiring children to do creative work in English, but too little has been said about the use of such material after it has been obtained. "The joy of creation should be its own reward" is a doctrine which sets up a purely adult standard. Children demand some tangible goal to strive for in order to spur them on to their best efforts. The usual method is to select one or two outstanding bits for special mention and praise, with the possibility of publishing them in the school paper as a reward. Honest effort expended by the great body of the class is forgotten in the glory of the few. This practice gives an exaggerated opinion of their own ability to the selected favorites while it creates a sense of jealous frustration in the minds of others. After a few such disappointments, children cannot be blamed for asking, "How many sentences shall we write?" The creative urge has been smothered and only a dutiful obedience to a command has been left, for the pupils know that most of their efforts will be flung into the waste basket.

Creativeness begins with a period of doubt and uncertainty. The child is ashamed of his first effort, fearful of being laughed at, and hesitant about exposing his offering to public notice. The faint, first spark must be carefully nursed and encouraged to bring it into full flower; one careless word may blast a promising literary career forever. This situation might be prevented if the teacher could come to know each child so intimately that all his hopes and aspirations, sensitivities and complexes could be understood. This is almost impossible to achieve, so some method for giving each child encouragement by allowing him to bring his work to a satisfactory conclusion must be devised.

Children have an inherent love for drama. It is shown in their games, in their love to dress in costumes, even in their desire to "create scenes" when angry. This natural urge can be directed to bring the spontaneity and eagerness that is the basis of all true creative work. To see a play actually produced before an audience is one of the greatest triumphs a child can feel. No matter how poor the offering turns out to be, there still remains the glow that comes from seeing a project through to its conclusion. Mistakes are accepted much more quickly and graciously than they would be if they were merely pointed out by the teacher. Many instructors incur the animosity of their pupils by a mistaken belief that it is a kindness to keep pupils from making

USING CREATIVE ENGLISH WORK

•
**SIMPLE HAND PUPPETS
HELP SOLVE A DIFFICULT
PROBLEM**

•
by
VIRGINIA FITZ GERALD
Instructor, Oak Park, Illinois

mistakes.

We devised a simple method for making use of this dramatic and impetuous drive. A little puppet theater was constructed and placed upon the top of the piano so that the bodies of the manipulators were screened from view. The script was thumbtacked just below the puppet opening. In this way the children could read the lines as their hands were busy with the puppets. Using this very simple equipment, everyone in the class was able to try the plays as soon as they were written. The author chose his own actors; a hurried conference was held in the corner; and, in a few minutes, the play was produced.

The importance of simple, quickly prepared equipment must be stressed. Endless rehearsing or long-drawn-out preparation for presentation makes the work fall into the class of a duty that must be endured, for the first joy of the creator is lost. To retain the primary flush of satisfaction, the work must be produced before that glow has faded. Then the desire to achieve greater and better work is stimulated.

Each child was given the task of producing his own play. This gave an unlimited opportunity for leadership and created a socializing need for working together. Since the actors were hidden behind a screen, the paralyzing embarrassment that often plagues children was lacking, so the dramatization became as spontaneous as the writing.

Finger puppets were chosen because they could be given to developing characteristic traits. One shy, little boy agreed to manage a dog puppet. The part was a small one, but the first appearance of the dog was greeted with so much amusement by the audience that the little actor behind the scenes became engrossed in his success. That dog popped on the stage at all times; barked, begged for food, whined, and

howled until the audience became weak from laughter. Finally, one of the other puppets picked up a lead pencil, hit the nuisance a lusty crack, and shouted, "Now, stay dead!" That ended the trouble, but the boy was never the same afterwards. For once in his life, he had been the center of attention; he had achieved importance in the eyes of his fellows. This child had found a legitimate outlet for the craving for attention that often leads boys and girls to become "bad."

The freedom of action that is possible with finger puppets cannot be carried over into marionette work. This is shown by the overpowering desire of some children to reach down and straighten out marionette strings. The strings make a gap between the operator and the figure that must be bridged by skillful manipulation. Few children possess this necessary skill and must concentrate their attention upon keeping the marionette erect. In addition, the equipment needed for this more elaborate type takes so long to build, and is so expensive, that few plays can be produced. The joyous spontaneity of the simpler method is lost.

Puppetry was not the only method devised for self-expression. A shadow screen made from cardboard was mounted upon a table and kept in readiness for those who wished to experiment. Slides were made of cellophane and colored with ink. Most of the very cheap varieties of ink are transparent and are suitable for making lovely slides to illustrate stories. Strip theaters and individual puppet stages were constructed. Even a room library of stories, written by the children and bound into small books, was begun. These were circulated in the same way that school library books were passed around.

Every effort was made to make the children feel that what they were doing had a worthwhile purpose behind it; that their work was desirable and worth keeping.

HOW TO MAKE A PIANO TOP STAGE

Secure a box almost the length of the piano top and an inch or so wider. Cut out one of the long sides. Cut a three-inch strip from the floor of the box, running lengthwise, along the back wall to serve as a puppet opening.

Cut paper curtains from drawing paper, decorate with crayons, and glue in place.

Fasten rubber bands from top to bottom at each side of the back wall. Draw the backgrounds on wrapping paper and snap them in place under the rubber bands. Place all the back-

grounds in order, under these bands, before the show starts. Then a slight twitch at the top sheet from below will change the scenery. If chairs or tables are needed in the play, draw them on cardboard and thumbtack them to the back of the piano. The puppets can be held up behind this furniture.

The script should be written on one side of the paper only so that it may be thumbtacked to the back of the piano in such a way that the operators may read it as they work the puppets. This will make it unnecessary to memorize the parts.

LIGHTING THE THEATER

(1) Focus a light on the stage, as that from a stereopticon machine, from the outside.

(2) Cut an opening in the top or side of the box and focus a light through this.

(3) Tape a flashlight to the back of the piano, with the bulb directed upward, so that the light will fall on the puppets.

(4) Don't light the theater. Give the play in the daylight. It will be just as effective.

No draw curtains were used to conceal the stage. The puppets were simply withdrawn during the change of scene.

MAKING THE PUPPETS

Puppet faces may be drawn to show the flat, front face or the side, profile view. The latter is better for a character face, like that of a witch. Draw four-inch squares on manila drawing paper. Sketch the heads on these, leaving a neck opening that is at least one and one-half inches wide.

Cut the head out with scissors. Draw around it on a second square to form the back or other side of the head. Color both sides. Remember that the back of the head should look like one. Children are sometimes inclined to put faces on both sides. If the profile view is used, the two sides need not be colored exactly alike. A scar may be used on one cheek or the mouth may be drawn up crookedly at one end.

There are two methods of fastening the heads together: (1) Apply paste around all edges except the neck opening and press the two pieces together; (2) Cut one-inch lengths of gummed tape. Fold these in half with the gummed side out. Hold the two parts of the head together. Separate them at the top and slip the gummed tape between, with the fold at the top of the opening. Do the same at each side of the head and neck.

To use: Slip the neck opening down over the first finger. If the children have difficulty in making the heads stay

in place, crease them outward slightly in the center, or apply a bit of paste to the end of the finger before placing it inside the head. Sometimes the neck opening can be made smaller. Usually, little difficulty of this kind is experienced.

The puppet coats: Cut a supply of simple, kimono-sleeved frocks from pieces of cloth about ten inches long and eight inches wide. Sew these up on the machine leaving an opening at the neck for a finger to be poked through. If a supply of these is made, they can be used over and over and laundered when they become dirty, for the cardboard heads are not fastened to them.

HOW TO MAKE A SHADOW SHOW

Secure a large cardboard box. Cut the box so that the two end pieces and one side wall are left. Cut out a square, slightly smaller than the tissue paper (see below), in the side wall.

Place this small theater on the table, bending the side wings slightly so that it will stand, and placing the back edge even with the edge of the table. Reinforce the sides with strips of paper that may be thumbtacked to the table top.

The backgrounds are made of tissue paper colored with crayons. If variety is desired, trees and houses may be cut from colored tissue paper or cellophane and glued into place upon the basic white sheet. The backgrounds may be held in place by pinning the corners to the cardboard theater, or, if a more permanent form is desired, the background tissue may be reinforced with gummed tape on all sides and slipped under rubber bands stretched from top to bottom of the theater at each side shadow opening. Narrow elastic may be used in place of rubber bands.

The figures: Cut the figures, in silhouette fashion, from black paper. Paste these on cardboard foundations leaving a handle extending below for operation. If birds are used, a pretty effect may be gained by cutting out the inside of the bird design and substituting colored tissue paper. These birds may be suspended from a ruler or stick and operated from above.

Operating the theater: Snap the background in place. Cover the front of the table so that the children cannot be seen. Those who are to work the puppets kneel back of this table. A strong light must be placed behind the screen. A narrator or several readers give the dialogue as the action takes place.

THE INDIVIDUAL PUPPET THEATER

This individual stage is operated by

one person who manipulates all puppets and speaks all lines. For this reason, the plays presented in such a theater must be limited to two characters, one of which, on the right hand, usually, is more active than the other. Sometimes a silent third actor may be painted upon cardboard and glued to the front framework of the box. The same two characters must continue throughout the play for, since one puppet must be constantly on the stage, it is almost impossible to change puppet coats with one hand. Necessary accessories may be hung from the box framework inside the lower curtain or be concealed in the operator's pockets.

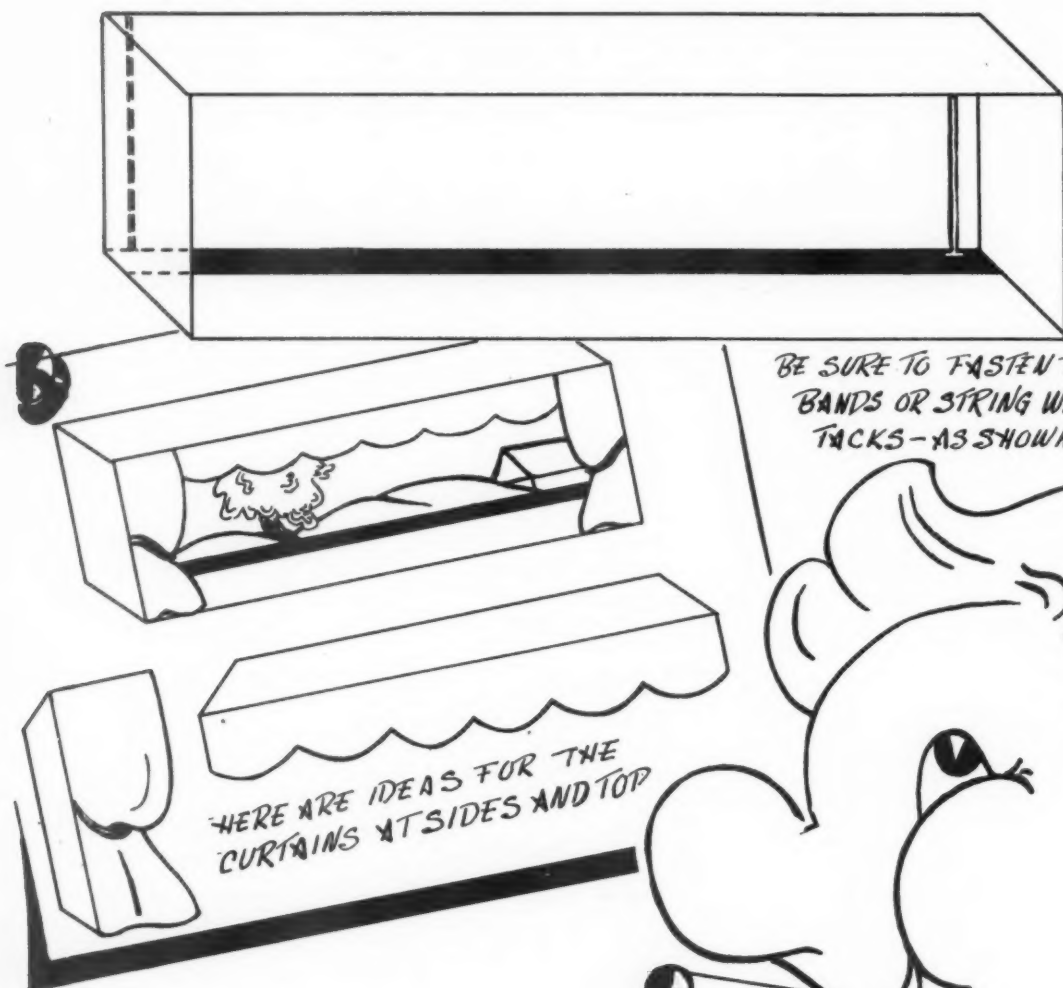
The stage itself is a box from which the top, front, and bottom have been removed about an inch from the adjoining walls. This basic framework may be made of either cardboard or wood. If the latter is used, the lighter it is the better, for the whole structure must be supported around the operator's neck.

A frame, large enough to extend beyond the sides of the box and high enough to conceal the head of the person behind it, is attached to the box front with glue, or, if the box is of wood, with ornamental thumbtacks. The decorations may be painted on this frame. Gold or silver paint works well on cardboard for it dries quickly and does not warp the paper as other paints do. Crayons or tempera paint also make attractive fronts.

Some arrangement must be made to conceal the operator's feet and hands. Cloth or crepe paper, gathered slightly for fullness and long enough to reach at least to the knees, may be pasted to the lower part of the box. The color of this curtain should be dark to contrast with the vividly colored box, so that the audience will concentrate their attention upon the right spot.

A background, suitable for the chosen play, may be painted or crayoned upon brown paper. This can be pasted to the inside of the box in order to cover the sides and back, or, if the box is to be used for more than one play, the background may be fastened in with rubber bands.

The box is ready now to be hung about the operator's neck. A rather wide band of cloth is best, because there is danger of a cord cutting into the flesh. Fasten the band to each side of the box leaving just slack enough to bring it to the chest. This will enable the child, hidden by the high framework, to look down and watch the puppets as he manipulates them from below.



BE SURE TO FASTEN THE RUBBER BANDS OR STRING WITH THUMB-TACKS - AS SHOWN

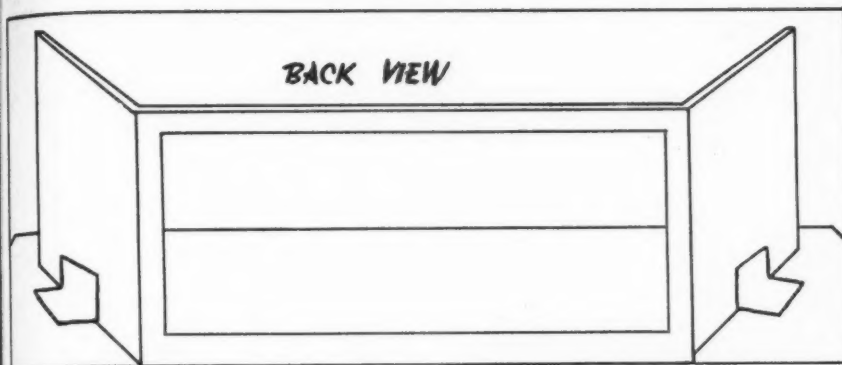
HERE ARE IDEAS FOR THE CURTAINS AT SIDES AND TOP

PUPPET STAGE

A very good puppet stage may be made to fit the top of the classroom piano. All the materials needed are a box the length of the piano and about one inch wider, rubber bands (or some other type of fastener), scenery painted on wrapping paper, paper drapes for the sides of the stage. At the back of the floor of the stage, cut a three-inch section from one side of the stage to the other. This will give an opening through which the puppets enter to perform. The scenery is colored with crayons. This medium is also used for the side curtains. The stage box may be colored, too, if desired. The scenery — it is a good idea to make several different backgrounds for various kinds of plays — is placed between two rubber bands, one at each end of the stage. Then, by pulling out and down through the three-inch opening it is possible to change scenes with very little trouble. If rubber bands are not available, twine pulled rather tight and held in position with thumbtacks may be used.

The puppets are made by sketching heads on four-inch squares of paper. Sketch a front view and a back view. For character parts, such as witches, the side view (see picture on this page) is also good. Color both sides and put them together either with paste along the edges (except the bottom which should be at least one and one-half inches wide and left open for the finger to poke through) or with gummed tape as we have shown.

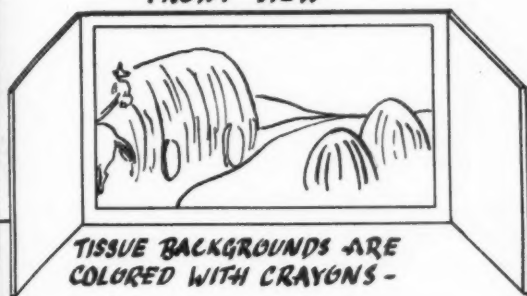




THE WINGS ARE REINFORCED WITH PAPER FLAPS

NOTICE HANDLE ON SILHOUETTE

FRONT VIEW

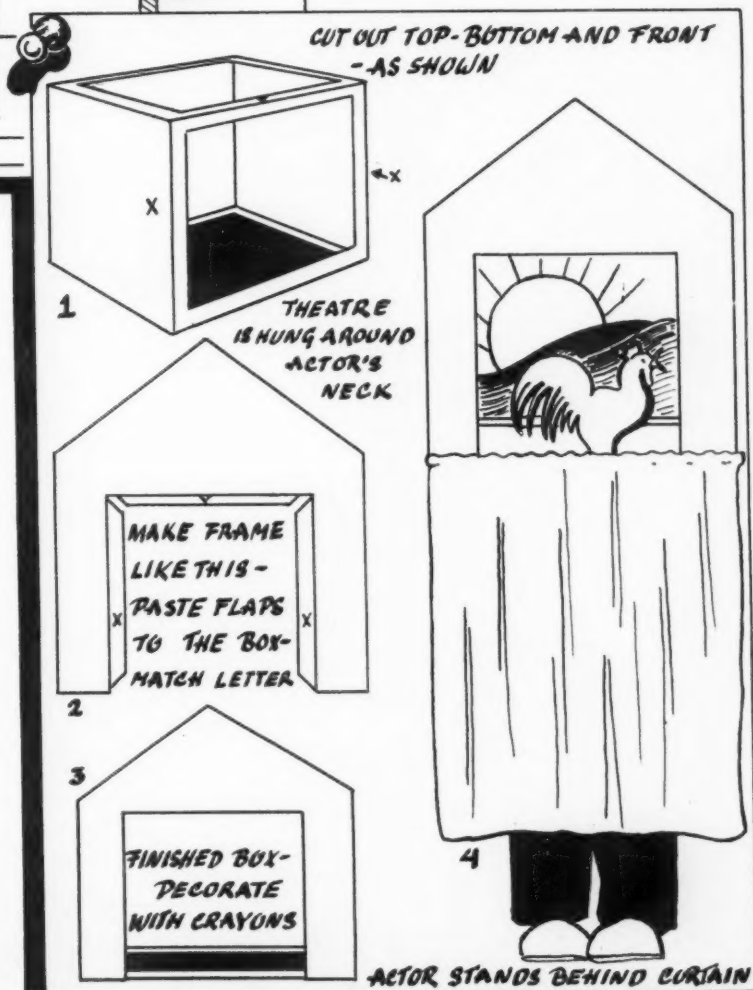


OTHER STAGES

Besides having a puppet stage on which the class may try out various original plays, a table shadow may easily be made to serve the same purpose. The important thing to remember in making the shadow show is that the back section must be made of tissue paper. A box may be cut so that only the two sides and back are left. From the back, cut a section as large as you want the background to be. Color scenes for different backgrounds on pieces of tissue paper slightly larger than the back opening. Pin the backgrounds to the cardboard theater or follow the rubber-band method which we have shown.

The figures for the shadow show are cut from heavy black paper. They have handles extending from the bottom of the figures. These handles are used to operate the characters as they move across the back of the stage. It will probably be a better idea to plan the plays not to have too many silhouettes on the stage at one time because the operators may get in each other's way.

The individual puppet theater is just the thing for the boy or girl who wants to make a hobby of play writing and producing. He can take the theater home with him and give his plays for his mother and father and he can use it in a great many other ways. The directions for making this kind of theater are given on this page. Follow them carefully to make certain that your theater will be easy to handle. In writing plays for your stage, remember that you can only have two characters on the stage at one time and it will probably also be a good idea to have both of your characters continue through the entire play.



Sleeping Beauty



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(Note: This month we resume a feature which proved most useful to teachers in the primary grades when it was first presented. In the following columns we have retold an old fairy tale which children for many years have known and loved. At dramatic points in the story, we have indicated a place in which the teacher—who reads the story to the class—should pause and allow the children to sketch what that particular portion of the story means to them. The finished drawings may be bound in a notebook and a cover such as the illustration on page 40 may be used to complete the collection.

This story may be correlated with music by playing the music which Tchaikowsky wrote for the ballet of the Sleeping Beauty (Victor M-673) during the Listening Hour.—Ed.)

Once upon a time there was a beautiful kingdom where peace and happiness reigned. At least, everyone was happy except the king and queen. They longed for a daughter but had none.

One day the queen was strolling by a pond in the palace garden when she saw a little frog.

"Do not worry, your majesty, you shall have a most beautiful daughter," said the frog.

The queen was very much surprised to hear the frog speak but she decided that the frog must know, so she hurried into the palace to tell the king.

(Here pause and allow the children to sketch.)

Both the king and queen were very happy when, some time later, the words of the frog came true and they had a beautiful baby daughter.

There was much rejoicing in the entire kingdom and the king and queen planned a great celebration which was to take place on the day they named their little girl. The queen had pricked her finger and the blood had fallen on the snow which was piled up on the ebony window sill. She said, "I hope my daughter has lips as red as this blood, skin as white as the snow, and hair as black as the wood of the window sill." When she looked at her baby girl she saw that those wishes would come true, also. So it was decided to name the little princess Snow-drop.

(Sketch.)

The day of the big celebration arrived. The king and queen, as their special guests, had invited twelve fairies to the feast. This meant that one fairy had to be left uninvited for the king and queen had only twelve golden plates from which to serve them at dinner.

THE SLEEPING BEAUTY

A CORRELATED ACTIVITY FOR THE STORY-TELLING HOUR IN THE PRIMARY GRADES

The guests arrived and had a wonderful time. Finally, just before dinner, the fairies went into the princess' nursery to give her their fairy gifts. One fairy gave her beauty; another, kindness; another, wisdom; and so on until eleven fairies had spoken. Then outside the palace was heard a loud wind and the thirteenth fairy—the one who had not been invited to the feast—came in. She was very angry. She rode a broomstick and was dressed all in black.

(Sketch.)

"My wish for this princess, since you didn't invite me to her party, is this: when she is fifteen years old she will prick her finger with a needle and she will die."

So saying, the fairy vanished.

All the court was much upset. The queen began to cry. The king said he would have his armies out to look for the fairy, useless though that would be. But the twelfth fairy had yet to give her present to the little princess.

"I cannot undo all that my sister has done, but this I shall promise: the princess will not die but she will sleep for fifty years until a handsome prince awakens her." That was the twelfth fairy's gift.

(Sketch)

The king and queen ordered that there should be no needles in the palace nor within a hundred miles of it. They thought that thus they could keep the little princess from pricking her finger.

And so the little princess grew in beauty and kindness and wisdom and all the other qualities which the fairies had given her.

(Sketch.)

One day—it happened to be the princess' fifteenth birthday—the king and queen were away from the palace. The princess had nothing to do so she wandered about until she came to a

stairway leading to a tower which was no longer used for anything.

"I guess I'll see what is up here," she said as she climbed the stairs.

Opening the door, the princess saw an old lady sewing some embroidery.

"What are you doing, good lady?" the princess asked.

"Sewing," was the reply.

"May I try. I have never seen that sort of work before." The princess picked up the needle and, as she did so, she pricked her finger. Immediately she fell into a deep sleep.

(Sketch.)

When the king and queen returned, they entered the palace and immediately fell into sleep. The cook in the kitchen, about to prepare a chicken for dinner, went to sleep with the fowl on her lap. All the people in the palace, all the horses and dogs and birds around the palace, began to sleep.

(Sketch.)

Years passed and then one day, a prince lost his way and so happened to pass near the palace. By this time it was deserted and a high hedge grew all around it.

The prince stopped at a house nearby and asked an old man about the palace.

"My grandfather said that once there was a beautiful princess who even to this day is sleeping within the palace. Her whole court is sleeping, too. They were enchanted by a fairy. Only a brave prince can get through the hedge because the thorns cut all but the very bravest man. What prince does get through the hedge may awaken the princess with a kiss."

"Thank you, sir," said the prince and he prepared to go to the palace.

(Sketch.)

The prince was indeed a brave man because the hedge parted to make a path for him as he neared the palace.

The prince walked through the palace, passed the sleeping king and queen, passed the sleeping cook and maids, until he came to the place where the princess was lying asleep.

"How beautiful she is!" he exclaimed as he bent and gently kissed her.

(Sketch.)

Immediately the princess opened her eyes. She sat up. The prince told her that now the enchantment was over and that she could awaken her parents, too.

This was done and the entire palace awoke from its sleep. After a while, amid much celebration and feasting, the brave prince married the princess and they lived happily ever after. At least, that is the way the story has been told for many hundreds of years.

(Sketch.)

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• MOTHER RABBIT'S TROUBLES •

(Continued from page 8)

Scene 4

The deep, deep forest. Pussy willows are standing in a row, drying, as the curtain opens.

PUSSY WILLOWS (singing):

Meow, meow, meow!

Our feet are wet and cold.

K'choo! K'choo! K'choo!

And now we're catching cold!

Meow, meow, meow!

Whatever shall we do?

(Enter Mother Rabbit and others.)

MOTHER RABBIT (sings): I'd wear a mustard plaster, I think, if I were you.

(She hops forward, takes mustard plasters from basket, and puts one on each pussy willow.)

PUSSY WILLOWS:

Take it off;

It's burning me,

It feels just like

A pepper tree!

MOTHER RABBIT:

Not until

It's ten to three.

(She looks at her watch, finally takes off the plasters.)

PUSSY WILLOWS: Now we feel much better. Is there anything that we can do for you?

MOTHER RABBIT: Have you seen my baby, Jump-Bump? She is lost!

PUSSY WILLOWS: Well, what does she look like?

MOTHER RABBIT: She's small and has a fluffy tail. She walks with a jump and a bump.

WILLY: And she's red! Bright red!

PUSSY WILLOWS: We've never seen a bright red rabbit. (They look at each other.)

TILLY: You see, she fell in the Easter egg dye.

(The pussy willows talk softly to one another, then—)

PUSSY WILLOWS: We think you had better ask Freddie Fox to help you. He's a very good detective! (They call.) Freddie! Freddie!

(Enter the fox.)

FREDDIE FOX (in a gruff voice): Did I hear someone call my name?

MOTHER RABBIT: We hear that you are a good detective.

FREDDIE FOX: Freddie the Fox never fails! Ho-ho-ho!

MOTHER RABBIT: Do you think you could find my baby, Jump-Bump? She is lost.

FREDDIE FOX: What does she look like?

MOTHER RABBIT (counting on her fingers): She's small with a little fluffy tail, she walks with a jump and

a bump and she's all red from falling in the Easter egg dye.

FREDDIE FOX (pulling out a large magnifying glass): I guess I can find her. Freddie Fox never fails! (He walks around with his nose close to the ground, holding the magnifying glass. He stops every now and then remarking—) Hm-m-m. Rabbit tracks!

(Suddenly the Dwarf and wild flowers rush in, pushing Jump-Bump in front of them.)

DWARF: Here she is, the little rascal!

DANDELION: Yes, she got hungry and started to eat my roots. She almost got away with my right toe!

JUMP-BUMP: I was so hungry!

MOTHER RABBIT (rushing over to her): My baby! Are you all right, dear?

JUMP-BUMP: Yes, but I'm still hungry, and (begins to cry) I don't like to be red!

MOTHER RABBIT (trying to rub it off): I'm sorry but it doesn't seem to come off.

Lights begin to dim.

TILLY: She'll just have to wait till it wears off.

SKIP-TIP: Never mind, Jump-Bump, I saved you a nice juicy carrot from my lunch.

MOTHER RABBIT: I thank you ever so much—all of you for helping to find my baby, but now we must go home. It's getting dark.

WILLY: Now you will have time to dye the eggs before Easter!

(Mother Rabbit, her children, and the twins exit, followed by the fox.)

DWARF: Lot of fuss! One little old rabbit surely causes a lot of trouble in this forest.

FLOWERS: It's almost dark. We had better go to sleep right where we are.

PUSSY WILLOWS: Our colds are almost gone.

FIRST PUSSY WILLOW: I'm glad Mother Rabbit found her baby. She certainly has her troubles bringing up that family!

FLOWERS: Good night! Sweet dreams!

(Lights dim, Sleep Fairy dances in and puts them to sleep with a touch of her wings. The pussy willows nod their heads and sway with the music. The wild flowers growl contentedly.)

(CURTAIN)

The music played for the dance of the Sleep Fairy was "Sound, Music Sound," by Cecil Cowdrey and Max Strang from *Songs and Pictures, Book Two*.

THE LISTENING HOUR



Visual aids in teaching democracy and in demonstrating the American way of life are in demand these days. The American Association of Manufacturers has released a number of films on timely subjects, designed specifically for use in schools, which will aid greatly in presenting current efforts of the nation to preserve the four freedoms and insure "peace and tranquility" for the coming generation. These films are available without charge to teachers and principals of American schools.

Among the interesting titles are "Defense for America," the story of production of vital war supplies (available on 16 mm. sound film and 35 mm. sound film); "Your Town," a picture of American life (also 16 mm. and 35 mm. sound film); "America, Yesterday, Today and Tomorrow," (on 16 mm. and 35 mm. film); "Frontiers of the Future," outlining new fields of scientific achievement which may develop (16 mm. or 35 mm. sound); "America Marching On," showing the march of progress in the United States (this film is available in 16 mm. sound or silent and 35 mm. sound film); "Men and Machines," (16 mm. sound or silent or 35 mm. sound).

These films are designed for use in the upper grades and in high school. They may be obtained by writing to the National Association of Manufacturers, 14 West 49th Street, New York City.

With increased interest being shown in all types of activities designed for children, it is important to note some of the reflections of authors, composers, and storytellers whose efforts have contributed to widening the horizons of youngsters.

Helen Meyers, who has composed music for Robert Louis Stevenson's *A Child's Garden of Verses* (recorded some time ago by RCA Victor), has this to say on the subject: "We must keep in mind that we must create a picture for children, something children can really sink their teeth into. We find that the type and style of the album influence children's interest in the records." Incidentally, bookshop keepers and librarians say the same thing about books, the type and style and color of the cover and book jacket are important factors in a children's book being bought and read.

Miss Meyers continues, "Children

prefer songs to straight stories, and we are trying to present as many poems and stories as possible in song form, encouraging the kiddies to sing along with the records."

Well, those ideas demonstrate that commercial concerns are trying scientifically to prepare material which will appeal to children and which will be of benefit to them. Teachers should breathe a sigh of relief at a battle won.

A great many of the current programs featuring in the material such topics as defense, the war, and the strategy fall short in one or more aspects. They are either highly dramatic, designed to point up certain situations and conditions or they are commentaries on the news, analyses of the military situation, or forecasts of what may take place in the light of military and diplomatic developments. Most of us, we are sure, could do well to have a little past history exposed in the light of current events and to have its meanings and correlations suggested by an expert. We are convinced that we skipped over history much too lightly when we were in school and we feel certain that trends and events would be much more comprehensible to us had we paid attention. For instance, to the details of the partitioning of Poland and of the Slavic minorities.

We are glad to know that the Columbia Broadcasting Company has a program which features a historian from a college or university who discusses recent happenings in the light of the historic backgrounds. At 4:15 P. M. (Eastern War Time) on Tuesdays various historians (a different one each week) present their interpretations of world events. It is a program no teacher should miss.

In honor of Arturo Toscanini's 75th anniversary celebrated last month, RCA Victor released the maestro's recording of the Brahms' First Symphony. Under the direction of Toscanini, the NBC Symphony Orchestra do a magnificent

piece of work. Brahms wrote music which, it would seem to your reviewer who is strictly an observer, orchestras and conductors could really dig into and play with heart and soul. That probably is a crude way to express one's feelings for Brahms' glorious music. The First Symphony in particular has always impressed us as a piece for the orchestra — as a single instrument — something we sadly miss in much of the more modern music where the English horn or the clarinet or the strings seem to play a solo to a background provided by the other instruments. In his first symphony, Brahms has made a magnificent use of each instrument of the orchestra blending them superbly into a great unit. The majestic flow of the music — especially under Toscanini's direction — holds the listener spellbound. When the last note of the last movement has died away, it is with the greatest difficulty that one realizes that he has not been actually present in a great concert hall seeing as well as hearing the music performed.

Our wish for Toscanini — albeit a most selfish one — is that he may conduct many more of the great orchestral masterpieces.

Every once in a while we receive a letter from one of our friends which makes us particularly happy. When we receive one from an enthusiast who praises our music department, your columnist is rapturous. "If Junior Arts and Activities," our correspondent says in part, "had had its inception twenty-five years ago, instead of only five, people in their early forties might have a much finer sense of music appreciation today than they actually possess."

"Twenty-five years ago a grammar-school music class sang a few scales to tune up. Followed then a few old 'standbys' such as 'Harken,' and Keller's 'American Hymn.' Who the author of any song was or details of his musical career were not discussed. The greatest amount of practice in rhythm came at dismissals, when the children marched to quick music played usually by one of the teachers. To have a music lesson such as Louise B. W. Woeppel outlined in her article entitled, 'Correlating Music With the Social Studies,' in the January issue would have been a unique innovation."

TEACHER'S CORNER

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to other teachers. One dollar will be paid for each contribution accepted. Send your ideas for this page to Teacher's Corner, Junior Arts and Activities.

PASTE THAT WILL KEEP

by

LIZETTE D. HARRIS
Westwego, Louisiana

Dissolve one ounce of alum in one quart of warm water. When the solution is cold, add as much flour as will make the consistency of cream. Stir in a teaspoonful of powdered resin and three cloves.

Boil until the mixture is of the consistency of mush. This paste will keep twelve months without souring.

VISITING THE STATES

by

SISTER MARY ERMIN, O.S.B.
Scuk Centre, Minnesota

On slips of paper write the names of the pupils. Pin one on each state, using a large United States map. Let the children "go visiting" to each state in turn and ask its representative questions concerning his or her state.

The representative may make a map of his state, showing the important cities, rivers, and so on. He may also show products on his map and find pictures about his state to show the class.

I set certain days for the pupils to make their visits. The representatives must study their states so that they can answer the questions. I find that this device helps the pupils to remember the important facts.

A SPELLING GAME

by

BARBARA JUSTICE
Trion, Georgia

In my second grade I have several pupils who have been retained. They lose interest in their work easily, so to encourage them I made the following chart which can be used in arithmetic as well as in spelling.

The chart has been made on wrapping paper and has the title: "Sink or Float in Spelling." An ocean has been drawn with a blue crayon. There are waves at the top of the ocean. A few inches below the top, a line has been drawn across the ocean. On this line is written,

"10 feet deep." Below this line is another line on which is written, "20 feet deep." There is a 30-foot-deep line, also. A fourth line is the bottom.

I divided my room into two equal sides, reds and greens. The reds made small red canoes of art paper. Each member of the reds had his name on his canoe. The greens did the same. Each put a pin in his canoe.

If someone missed no words during the lesson, his canoe was stuck on top of the waves. If a pupil missed one word, his canoe sunk to the 10-foot line; two words, to the 20-foot line; three words, to the 30-foot line. Those missing over three words sank to the bottom. The side having the most canoes on top of the ocean were winners for that day.

My pupils try so hard to keep their canoes floating that their spelling grades have greatly improved.

CLIMBING LADDERS

by

SISTER OF ST. JOSEPH
Antonino, Kansas

In the primary grades I have found "Climbing Ladders" the most interesting project I have ever used.

A ladder is made for each child on heavy cardboard. Each child has a Brownie with his name on the cap. We ascend the ladder for every perfect lesson. If the child fails to meet his lesson assignment, he must descend one step. If the child's conduct isn't favorable he must go way down to the bottom of the ladder and start climbing again.

After the child has arrived at the top, he places a dot on his Brownie which we call "a patch on his pants" and starts at the bottom again to see how soon he can get his next patch.

For time tests in arithmetic, I give the child a gold star if he is able to get 100%. Then his Brownie is called "policeman."

Using different colors for the ladders and also varying the colors of the Brownies adds much to the attractiveness of the game for the children.

TOLL GATE

by

ETHEL JOHNSON
College Place, Washington

The boys and girls in grades three and four like to play "Toll Gate" with flash cards. After explaining the mean-

QUOTATION FOR THOUGHT

Peace is such a precious jewel that I would give anything for it but truth.

—M. Henry

ing of paying a toll, I stand at the door with flash cards. As the children go past me for intermission, they pay a toll by giving the correct answer to one arithmetic flash card. If they cannot pay the toll, they are given the card and told the answer. As soon as the rest of the children pass by, those who couldn't pay the toll, tell the answer to their combination and are excused.

This takes very little time and is so interesting to the children that they ask for it if I forget to do it. If one does not wish to do this at the beginning of the intermission, "Toll Gate" may be played by having the children line up and pay a toll whenever they pass the teacher's desk or go down a certain aisle.

UMBRELLAS FOR SPRING BUSY WORK

by

MARY NEELY CAPPS
Sayder, Oklahoma

Tiny hands can fashion attractive umbrellas from tissue paper and soda straws. The straws are used for handles and the tissue is folded in accordion pleats and fastened to the straw with coarse thread or baby ribbon.

The tissue is cut in a long rectangular sheet and folded flat in even pleats. About one inch is left above the tie, then the pleats that come together are glued or sewed. If umbrellas are made of various pastel shades, the finished display is very attractive.

BLACKBOARD MAPS

by

GERALD B. CROSBY
Yarmouth County, Nova Scotia

One of the hardest things in the teaching of geography is the drawing of large maps on the boards. I recently found a way to do this that lessens work. I take a large sheet of cardboard or bristol board and, using carbon paper, I trace large maps on this.

The next step is to take a pin and to prick holes along the lines about every one-eighth inch. This stencil is then used with a dusty blackboard brush or with a bag filled with chalk dust. I fasten the stencil to the board and beat the brush lightly over the holes. The chalk outline may then be filled in any manner desired. Colored chalks may be used.

TEXAS

(Continued from page 16)

money on public education.

2. They are proud of having once been an independent nation.

3. They are proud of their entire history.

D. There are many Mexicans in Texas. Some of these are American citizens, but others have come to work in the "fruit- and vegetable-growing regions. They have created many problems. But those who intend to make the United States their home have become valued citizens taking part in the civic and political life of their communities.

E. Irrigation has transformed much of Texas which once was barren land into profitable and lush farmland.

IV. Health

A. Since Texas and other states whose climates are favorable have been able to ship fresh fruits and vegetables to the northern states during the winter months, there has been a marked improvement in the nation's health. Why is this?

B. Parts of Texas are on a high and dry plateau. This is an excellent region for persons who suffer from various diseases which are irritated by damp climates.

V. Science and Nature Study

A. Many minerals are to be found in Texas. Chief among these are oil and sulphur. There are many uses for sulphur. When mixed with carbon in the correct manner, sulphur is used to dissolve rubber. It is used in photography, the manufacture of paper, and in chemical warfare.

B. Petroleum is one of the most valuable products which come from the earth. It is especially needed now so that the trucks and other motorized equipment of our military machine may move effectively.

VI. Art

A. Make a mural showing the history of Texas

B. Make dioramas of the various industries of Texas

C. Attractive pages for a Texas notebook may consist of sketches of the flags which have flown over Texas: Spanish, French, Mexican, independent Texas, Confederacy, United States

D. Decorate pottery with designs characteristic of Texas—showing Mexican influence

CULMINATING ACTIVITIES

Plan a program which might include an original play, cowboy songs, and Mexican songs. An exhibit of material collected during the unit may be shown before the play.

• LET'S READ MORE •

by
GRACE KING

Reading good books should be paramount in every literate life; only illiterates are automatically excluded from this inestimable privilege. Worth-while books are not necessarily best sellers; neither are they dull and tedious. On the contrary, they frequently throb with vital human interest. But with the flood of reading matter on the market today, many of the best books are overlooked, lost in the shuffle of advertising technique.

It is not our purpose in this limited space to list all the worth-while books; for that would be impossible, even presumptuous to consider. Only a few can be suggested, but these with the hope that our readers may be prompted to "do a little maneuvering for themselves, with self-improvement as the objective," as Maureen Daly would say.

Books preclude the necessity of ever being dependent upon personal experiences alone for information. The printed page shows us how thousands of people whom we shall never be able to see have felt and thought and acted down through the ages, and how distant peoples are thinking, feeling, acting, and living today.

Dr. Preston Bradley says, "The past is parent of the present and grandparent of the future; consequently knowing how human nature has reacted down through the ages helps to determine what the future holds in store." He continues, "These are times when we should be reading vital books."

Therefore, what to read? Worth-while books, of course. In evaluating a book one might ask, "Is it worth re-reading? Do I want this in my personal library? Does it contain literary tidbits to be reread or memorized, or reference material for future use?" The books with which we surround ourselves as well as the associates we choose are an index to character.

"*Windswept* by Mary Ellen Chase is a fine example of what can become of a best seller without being spotty," said one book reviewer.

Seventeenth Summer, Maureen Daly's first novel, is scheduled to appear this month. The young author is still in college, just completing her senior year.

At fifteen her first stories were published. Her philosophy of life is revealed in the statement that "*the girl he left behind* must not be content with remembering and wishing when there is work to be done, books to be read, and music to be heard for self-improvement."

Rachel Field's *Hitty* was awarded the John Newberry medal in 1930 as the most distinguished contribution to literature for children in that year. In the first brief announcement of her untimely death in Los Angeles March fifteenth last, mention was made of only one of her books, and that her recent best seller *All This and Heaven Too*. Incidentally, *Roller Skates* and *Thimble Summer* took Newberry medal awards in 1936 and 1938 as outstanding juvenile literature.

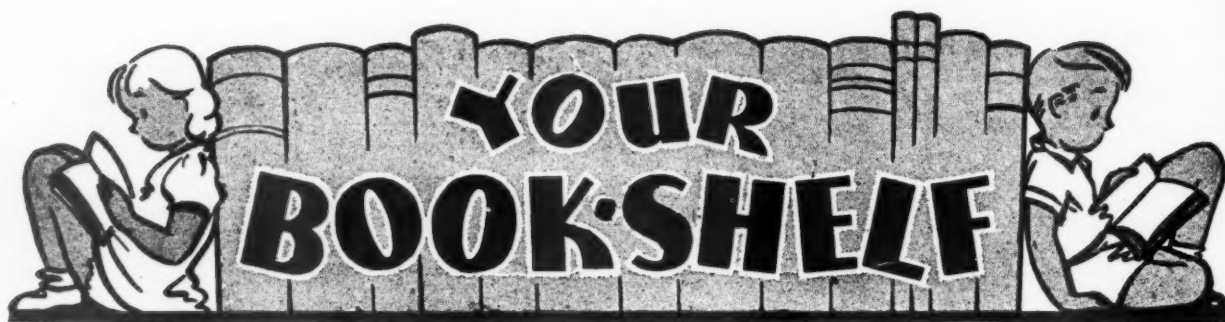
For humorous reading try *Big Family* by Bellamy Partridge, the author of *Country Lawyer*. *Sub-Treasury of American Humor*, compiled by E. B. and Katherine White, is indeed a treasury of humor.

In *Reading I've Liked* Clifton Fadiman has included only books that are worth rereading; but not even this inveterate reader has been able to review all the good books. His book does make it possible, however, for a reader to discuss intelligently all the selections included, and to determine which to get and read unabridged.

Biography, too, should be on the reading schedule. *Madam Curie*, written by her daughter Eve, could top this list; or perhaps *Memoirs of Napoleon*, or one of his biographies. These books are especially apropos at this time in view of conditions in Europe today. Madam Curie said of her daughters, "Ah! let them never be torn between two countries as I have been, or suffer in vain for a persecuted nation." Poland under Russian rule was her beloved native land, France her adopted country.

These and many more are worth reading. Let us budget our time to include daily reading; let us try to find more of the worth-while books; and *Let's Read More*.

(To be continued next month)



YOUR BOOKSHELF

The place of the library in the elementary-school plant has definitely been established but it has not been many years since library activities were deemed suitable only for high-school-age students and there are as yet many grade schools whose libraries are nothing to speak about. There are those pioneers in this type of work whose efforts have been generously rewarded by the results obtained in children. Phyllis R. Fenner, whose reputation as a librarian in schools and whose success in her own school libraries makes her an authority on the subject, has written a fascinating book about her school library—a "library that works." to quote the publishers.

Our Library in chatty, informal style sets forth Miss Fenner's philosophy and practices as they apply to running a library for grammar-school youngsters. Her capacities and abilities seem amazing to your reviewer who read about her many, many activities in connection with her library. She, in addition to keeping the library in good working order and supplying lists of new books, tells stories, assists dramatic clubs, plans library games, oversees a school magazine, reviews books, and takes a personal interest in the boys and girls who use her library.

Teachers, as well as librarians, will enjoy reading about how Miss Fenner makes her library work. They will discover which books children have a tendency to enjoy—there is no hard and fast rule about which books children will read. They will, too, get an insight into a few tricks of child psychology which are valuable in successful dealings with children. Her notes on various children's books will be a definite help in planning or beginning a story hour.

(*The John Day Company*—174 pp.—\$1.40)

Don Coyote, wisest of all the animals (so the Indians of the Southwest say), is the subject of Leigh Peck's latest book. The author of *Pecos Bill* and

Lightning presents a series of fables, folk tales, legends, or what you will about this animal characteristic of so large a section of the United States.

The first stories in the book tell how the coyote was the first animal made, how he brought fire to man, and how he changed his coat—they are legends more than anything else. But legends were told.

The titles of some of the other stories tell much about their content. "Coyote Helps Turtle Win a Race," "Coyote's Gift to Turkey Girl," "Wiser Than Whio" are a few intriguing chapter headings.

The style and subject matter are beautifully blended. We doubt that few children will be able to resist the charm of stories which contain such phrases: "But the Locust was tired of trying to teach Coyote and had determined not to give him another lesson. He was afraid to tell Coyote that, though. So he swelled himself up and split right out of his skin. Then he found a stone about the size of himself, and carefully fitted it into his old skin. That done, he flew down to the ground again and hid in the dirt."

(*Houghton Mifflin Company*—78 pp.—\$2.00)

A pleasant book for older girls is *Hope Hacienda* by Charlotte Baker. Without attempting to be an exceptional story, *Hope Hacienda* combines interesting plot, romantic locale (Mexico), with characters similar to those found in most families with growing boys and girls.

The occupants of *Hope Hacienda* have come from the States because in Mexico they can live more cheaply in the house their father had once prepared to be their home. The author's experiences in Mexico give the book an authentic flavor. A great many Spanish phrases are used (an English translation cleverly inserted) and the book is replete with Mexican folktales and customs.

The story of how four boys and girls managed to make a dilapidated hacien-

da home is the background which colors all their other adventures—and they do have some.

All in all, *Hope Hacienda* is exactly the kind of book a pre-teen-age girl likes to curl up with on a rainy afternoon.

(*Thomas Y. Crowell*—243 pp.—\$2.00)

Providing woodworking projects for their classes is sometimes, we have been told, a serious problem for elementary teachers. Recently we have come across a book which looks as though it could be used to excellent advantage in providing ideas and suggestions for this type of activity.

Elementary Hand Craft Projects by D. C. Blide contains other types of craft work, but it is in the field of woodworking that we feel it has most possibilities. There are patterns for different objects, hints on the uses of various tools, and other information.

The author is the director of the Industrial Arts Department at the State Teachers College at Minot, North Dakota.

Copies of *Elementary Hand Craft Projects* may be purchased from the author.

Ruth Sawyer's *The Way of the Storyteller* is the story of this author's experiences as a writer and as a teller of stories. In the book she does more than merely recount anecdotes from her full and useful life. Teachers and librarians—all who work with children—will find inspiration and a wealth of ideas in this excellent autobiography that is also a real tool for a storyteller.

It is interesting to compare Miss Sawyer's book with that of Miss Fenner for references to stories preferred by the children. A teacher or librarian should be able to get a fairly accurate picture of the tastes of children in general by a study of their lists.

Ruth Sawyer is also the author of *The Long Christmas*, *The Year of Jubilo*, *The Least One*, *Tono Antonio*, and many others.

(*Viking Press, Jr.*—\$2.50)

• CREATIVE ACTIVITY IN THE MUSIC CLASS •

(Continued from page 13)

help decide which notes get the important first count, and in what key the song should be written. Older children will also enjoy writing the song on the board.

Intermediate-age classes may prefer to set a poem, studied or original, to music. It is much easier to plan music for a poem with a pronounced rhythm and exact rhyme scheme. If that is the desire of the class, several points must be considered.

"In setting a poem to music, we want the important words to come on the important beats. Read the first line of the poem to find the FIRST important word." As the class read silently, the teacher copies the line on the board. When the class have decided upon the first important word, she draws a vertical line BEFORE it, or BEFORE the accented syllable. All the important words in the first line, probably two or three, will be indicated similarly. Then the class finish the entire stanza in the same manner.

If the first word is an important one, the next step may be omitted.

"Read the stanza aloud, putting the emphasis on the first word, and every other word after that." It doesn't sound right does it? If we wrote a tune in which the first count came on the first word, we should have to sing it like that. Let us read the words and accent them properly."

"This time let us say tra-la (ta-dum, or some other rhythmic device) instead of words to help us get the time pattern for our tune.

"Does it sound like a dance rhythm (TRA-la-la) or like a march (TUM-tum-TUM-tum)?"

When that is decided, the teacher says, "Read the first line silently, to decide whether the tune should go UP or DOWN." She gives an opening pitch of medium range and calls it "One."

"Now hum softly, or think to yourself how such words should be sung. If you wish, write down the numbers or so-fa's that go with your tune."

The suggestions for the first line are collected and sung or played by either the originator or the teacher. Do not insist that the children sing their tunes at this time. They are experimenting and are not sure of themselves. If the writer forgets to put in a necessary sharp or flat, the teacher should write it down before the class decide which tune is the best for the first line.

After they have chosen one phrase, it might be well to decide upon a key.

The teacher may give several opening pitches and the class sings the numbers in each, or the tune may be played on the piano. When the class have chosen the key they prefer, the teacher gives them that keynote as the guide for the succeeding phrases.

The above work may take more than one class period. When this much has been accomplished in class, the teacher suggests, "Try to think of tunes for the rest of the song by next music class. Hum this line to yourselves and then go on from there. Hand them in to me at the beginning of class and I'll play them so that the class can choose the ones they prefer."

Asking the children to work outside of class will stimulate the talented few who should be getting extra assistance and giving extra time to this art.

When the class have selected the melody, they might copy the song on note paper. If the teacher is able to harmonize a simple accompaniment for the piano, they will feel even more like musicians!

Sometimes children wish to make up a tune for instrumental use. Young children may wish to write one for use with a rhythm band. Older children may be interested in writing melodies to be played on solo instruments. As substitutes for instruments, glasses, filled to various levels with water and struck lightly, can be "tuned to play a scale in a certain key. Melodies played on "bell glasses" have a charm all their own. If toy xylophones may be borrowed, these also will help the budding composers, who have no violin or piano. Such creative activity is equally valuable. The song approach is stressed, because it requires no instruments nor performance ability in order to be successful.

It is not likely that all the children will contribute equally; adults are not equally gifted. The talented child, who may do most of the work, needs to learn something about the art of composing. The average child will enjoy understanding how music is made, even if he has no desire to attempt composition. Everyone should know something about the creation of music as well as of pictures or stories.

Whether or not anyone in the group writes a melody of beauty is less important than the fact that all have had a chance to participate in a creative activity usually limited to the gifted. Throughout life, they will better understand and appreciate music, as a consequence.

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